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NEWS of Dance and Dancers

NEWS NOTES

Sadler's Wells opens the fall season and its 4th American tour with a performance of "Sleeping Beauty" at the Metropolitan Opera House on Sept. 11 . . . **Alicia Markova** is scheduled to appear with **Erik Bruhn** and the Royal Danish Ballet in Copenhagen during the last week of September — a repeat of their memorable May 1st performance with The Ballet Theatre. Bruhn remains with the Danish Co. until Dec. and then rejoins Ballet Theatre for another season. Markova goes to Paris after Copenhagen to appear there with the de Cuevas Co. in Oct. and then to Chicago as guest artist in **Ruth Page** works with the newly organized Lyric Theatre . . . After a summer of transcontinental touring, **N. Y. C. Ballet** opens a long N. Y. season at City Center, Nov. 8-Jan. 1 which will include a week of "Nutcracker" at Christmas. A Balanchine full-length version of "Sleeping Beauty" for the spring season seems unlikely at press time.

N. Y. C. Ballet Notes: **Maria Tallchief** left the company for a 2-week vacation after the "Nutcracker" programs, ending July 30, and will rejoin the company in Chicago Sept. 7 . . . During Tallchief's absence, **Melissa Hayden** danced in "Sylvia" and "Firebird" for the first time in this country . . . **Francisco Moncion** flew out to the West Coast to rejoin the company after an enforced rest due to a knee injury . . . **George Balanchine** did not join the company until San Francisco . . . **Vida Brown** busy rehearsing S. F. "children" for "The Nutcracker."

EAR TO THE GROUND

Geoffrey Holder & Co. of 13 flew to the West Coast July 8 to film dance sequences for a CBS musical variety show . . . A pilot RCA-TV film for a projected series called "Invitation to Dance" was broadcast early August. Moderator **Genevieve Oswald** of the N. Y. Public Library, had as guests **Melissa Hayden** and **Andre Eglevsky.**

Jerome Robbins back from 4 weeks in Europe, heads for Hollywood and "The King & I" . . . **Jack Cole** will probably choreograph the musical version of "Shangri-La," James Hilton novel to be adapted for the stage by Jerome Lawrence and Robert E. Lee. Peter Larkin will do sets and Motley, costumes. A tentative Dec. 8 opening at the Ziegfield is contingent on finances . . . It looks like "Plain and Fancy," now 29 weeks on Broadway, will soon be in the black . . . Choreographer **Hanya Holm** held mid-Aug. auditions for Marc Blitzstein's "Reuben Reuben" scheduled to open Nov. 8 at the ANTA Theatre . . . **Zoya Leporska** off to England Aug. 17 to recreate the Bob Fosse choreography for London's "Pajama Game."

George Chaffe and **Helen Case** now on 6 weeks tour of the West Indies under the patronage of the Gov. of Br. Guinea. Their repertoire will include the Black Swan pas de deux, other ballet favorites and modern and character works.

GOING ON

Adagio dancers **Manor and Mignon** are featured in the current Radio City Music Hall stage show. The next film due is the MGM musical "It's Always Fair Weather" in which choreog. **Michael Kidd** appears in his first acting role. **Gene Kelly,** who stars, co-directed and co-choreographed the film with ex-dancer **Stanley Donen. Dan Dailey** and **Cyd Charisse** also star . . . IFE's "Neapolitan Carousel" scheduled for fall release in its special English version.

The Hurok line-up of dance events for fall includes: **Antonio & Co.** open in N. Y. Oct. 2; The Regimental Band, Massed Pipers and Dancers of the **Scots Guards** begins a tour of 50 cities Oct. 9 in Washington, D. C.; **Sadler's Wells** at the Met Sept. 11-Oct. 16; **Katherine Dunham** & Troupe open in N. Y. Nov. 21 for 4 weeks; and the **Azuma Kabuki Dancers** in N. Y. for 3 weeks beginning Dec. 26.

OF INTEREST

DANCE Magazine is the only American dance publication indexed in the Readers' Guide to Periodical Literature . . . **Walter Toscanini** has presented his lifetime collection of prints to the N. Y. Public Library. His gift, earlier in the year, of books, manuscripts and source material in memory of his wife, **Cia Fornaroli,** together with the present gift, marks Mr. Toscanini as a true benefactor of the Library's dance collection.

Friends of DM on the go: **Arthur Knight,** our peripatetic movie reviewer spending the summer abroad while finishing his book on the history of film . . . **Leo Lerman,** who writes our annual theatre round-up, returned in Aug. from a lengthy visit to Europe . . . Staff photographer **Zachary Freyman** returned early in Aug. from a trip to Cuba.

Interesting Swedish dancer **Birgit Akesson,** who appeared at Jacob's Pillow Aug. 3-6, performed for an invited audience at the B'klyn Academy, Aug. 24. A reception for Miss Akesson was held afterwards by Julius Bloom, Isadora Bennett and Richard Pleasant in collaboration with the American-Scandinavian Foundation.

Jean Leon Destine has accepted an invitation from the Haitian Ministry of Education to be the government's guest for 3 months each year while he acts as technical director, choreographer and star performer of the Troupe Nationale Folklorique . . . **Richard Englund,** formerly with the Jose Limon Co. and the Met Opera Ballet, has joined the Nat'l Ballet of Canada . . . **Marina Svetlova,** now touring Europe, will rejoin London Festival Ballet for its fall tour of the British provinces and Xmas season in London . . . **Angna Enters** begins her 1955-56 tour in Oct. with 4 performances in Texas . . . **Shivaram & Janaki,** finishing an extensive Canadian

tour, will make their 2nd U. S. tour in the fall.

The object of the romantic rumors about **Anton Dolin**, is **Mrs. Nina Stevens**, 79, wealthy L. A. widow now residing in Monte Carlo . . . In Paris, **Olga Preobrajenska**, famous ballerina and teacher, has received the diploma of Officier de Merite Civique de France . . . **Celia Franca** is the second Canadian to receive the keys to the city of Washington, D. C. The Nat'l Ballet of Canada's July performances at the Carter-Barron amphitheatre were cited as having been "very good for international relations."

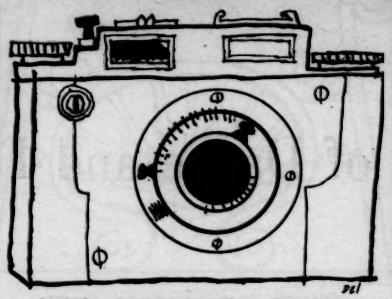
Tony Charmoli, after five years does not return to choreograph "Your Hit Parade" this fall. Since doing B'way's "Ankles Aweigh" he has been freelancing in Hollywood TV where he did dances for "Svengali and the Blond." He has also choreographed a ballet for the **Negro Dance Theatre**, premiered Aug. 26 at Jacob's Pillow . . . **Sandra Devlin** has left the cast of "Pajama Game" to be one of the dancers on the new Julius La Rosa show "TV's Top Tunes" . . . NBC scheduled to import the Dallas State Fair Musical "One Touch of Venus" for a Spectacular N. Y. color-cast Aug. 27. **Edmund Balin** to re-create his choreography for the video showing . . . **Stasia Olstowski**, leading dancer of the Dallas State Fair Musicals broke her foot opening night of "Bitter Sweet" but was able to rejoin the company before the end of the season.

Learning to play bongo drums is the latest for dancers — helps their rhythm they say.

SCHOOLS N.Y.C.

Ballets Arts announces that **Jon Gregory** has returned to the faculty after more than a year in Europe working in films. **Mariquita Flores** will teach Spanish dance in the absence of Aida Alvarez and **Jerry Ames**, tap instructor and choreographer has been added to the faculty . . . **Eileen O'Connor** back in N. Y. after teaching at the CNADM Convention, begins the fall term at her Academy of Ballet Perfection Sept. 10 . . . **Hanya Holm**, whose season at Colo. Coll. Summer Dance Session ended with an Aug. 8 workshop performance, will resume classes in her N. Y. studio Sept. 26 . . . The **Ethnological Dance Center** resumes classes Sept. 7 . . . **Eve Gentry** announces new classes for adults, children, actors and professionals beginning Sept. 26 . . . Auditions for the **Beatrice Bene** Ballet Workshop Group (B'klyn, N. Y.) will be held in Oct.

REMINDER:



DANCE PHOTOGRAPHY CONTEST CLOSES OCTOBER 15

The deadline is not far off for entries in the exciting DANCE Magazine-Fred Astaire Dance Photography Contest. Pictures cannot be considered unless they reach DANCE Magazine by Oct. 15th. If you missed the announcement in your May issue, write us for a reprint of the contest rules. All photogs will find many good ideas in Zachary Freyman's article, P. 36 of this issue. Amateurs or professionals, get busy. You may be one of the lucky winners.

BIRTHS AND DEATHS

Yuriko, Martha Graham dancer, gave birth to a 6 lb. baby boy, Aug. 2. Yuriko was 4 months pregnant — and still dancing — when the Brief Biography picture in our March issue was taken! . . . Mr. and Mrs. **Martin Feinstein** of the S. Hurok Office are the parents of a new son named John . . . **Kirsten Ralov**, who appeared with the 10 Danish dancers at Jacob's Pillow in July, will have a child in December.

Grace Barrett Hartman, who for 28 years was wife and partner to Paul Hartman, died of cancer on Aug. 8 at the age of 48 at her home in Van Vuys, Calif. Married in her teens to Paul Hartman, the two became famous as both a comedy and serious ballroom team, appeared in nightclubs, musicals, movies and television. Divorced from Hartman in 1950, she married Norman Abbott, a television director, 4 years ago.

Ernest Ryan, President Emeritus of Chapter No. 1 of the DMA, Assoc. Teachers of So. Calif., has passed on.

Carmen Miranda, famous for her unique acting-dancing-singing movie roles, died Aug. 5 at her home in Beverly Hills. Born in Portugal, Miss Miranda was taken to Brazil at the age of 3 and educated in a convent in Rio. She had no formal theatrical training . . . **Madge Elliot**, wife of actor Cyril Ritchard, who made her theatrical debut as a ballet dancer during the 1912 Melba Grand Opera season in Sydney, Australia, died Aug. 8 in N. Y.

VENERABLE VISITOR

On Mon. morning, Aug. 16, the Conn. Coll. School of the Dance in New London had an unheralded visitor, an elderly gentleman holding a newspaper clipping announcing that **Doris Humphrey** was due that eve. to give a lecture on "The Shakers," followed by a demonstration of the 1931 work by her repertory class. His name, he informed **Ruth Bloomer**, co-director of the school, was **Ricardo Belden**. He was 87 years old and one of the two remaining Shaker brothers in this country. By profession he teaches Shaker lore and dancing in a Shaker work camp. He would be happy, he said, to answer any questions from the audience.

Brother Belden had traveled from Mass. by bus, hiked with his luggage a half mile to where he was to stay, trudged another quarter mile uphill to the campus dance office. He had a busy day at the college, visiting the library to check on their Shaker literature, interviewing Doris Humphrey, holding court after the performance first in the theatre lobby, then in the snack bar. Students bombarded him with questions, and at midnight he was still going strong.

Miss Humphrey told him that she had never before seen or consulted with a real Shaker, that she devised the dance from research material and pictures. He was enthralled by the performance, which was accompanied by a group of Shaker singers from Enfield, N. H. Realizing that the dance was not a literal expression of tradition, but rather a theatre work, he did not criticize such deviations from practice as palms down instead of palms up. Mr. Belden wrote a letter to Miss Humphrey offering to teach Shaker dance at New London next summer.

SHOW MUST GO ON DEPT.

Travel difficulties resulting from the recent disastrous floods in the Northeastern states played havoc with many summer theatres. The Aug. 19-21 weekend audiences were considerably reduced at both the American Dance Festival at New London, Conn., and the Jacob's Pillow Festival at Lee, Mass. At Lee, the electric power failed, and the two Aug. 19 performances had to be presented with such emergency lighting as could be improvised. Furthermore, modern dancer **Iris Mabry** was unable to get to the Pillow from nearby New Boston, Mass., and **Myra Kinch** and **Josefina Garcia** gallantly substituted for two showings. By the following day Miss Mabry made it across the raging waters and things were back on schedule.

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NINA RAYEVSKA HERE

Another member of the first Ballet Russe de Monte Carlo Co. has made her way to these shores to teach and eventually become an American citizen. It's **Nina Rayevska,** who arrived from Paris in Aug. Mme. Rayevska performed with the Ballet Russe from 1934-37. In 1939 she came here with **Leon Woicikowski** and his Polish Ballet and danced at the World's Fair. A commitment with the Warsaw Opera brought the Co. back to Poland, World War II, and prison camp. Mme. Rayevska managed to escape to Paris where she waited 5 years for her visa. Woicikowski is still in Poland.

AUDITIONS FOR MERRY GO ROUNDERS

The Merry-Go-Rounders (see p. 24) audition for new members Sept. 14 at 10:00 A.M. in the Buttenweiser Lounge of the YMHA, 92nd and Lexington, N. Y. Men and women of advanced technical standing are invited and should apply for an audition appointment with Beatrice Rainer, TR 6-7577 after Sept. 5. Rehersals are held daily from 10 to 12:30 beginning Sept. 19 — performances begin Oct. 22.

FAR-AWAY "COLLECTORS"

The two groups of "collectors' item" souvenir programs, sold through DANCE Magazine — Martha Graham and Jose Limon, and Vicente Escudero and The Dancers of Bali — have been attracting collectors from far places. Latest order is from Won-Kyung Cho, of Seoul, Korea.

GOINGS ON AROUND THE COUNTRY

The climax of the Perry-Mansfield season (Steamboat Spr., Colo.) was its annual Symposium of Art, Aug. 26, 27, 28. Among the speakers on dance were: **Ann Barzel, Ione Cope, Pearl Dailey, Juana Banks, Newcombe Rice** and **Juana de Laban.** A demonstration was presented by **Virginia Tanner** and her Children's Dance Theatre Group from Salt Lake City, Utah. The Sat. night event was a performance of Giraudoux' "Ondine" by the Perry-Mansfield Players and Dancers.

The newly constructed $300,000 Empire State Music Festival in Ellenville, N.Y. which opened Aug. 3 featured two dance events: **Danny Daniels** in Morton Gould's Tap Dance Concerto (Aug. 17), and **Jose Limon & Co.** Aug. 24 & 26 . . . The Aug. 7 presentation at Lucille Lortel's White Barn Theatre, Westport, Conn., included **Louis Johnson** and his Co. . . . **Michael Richards** and **Constance Baker** will be featured in the Silvermine Guild production of a musical revue "Bits and Pieces" for which **Johnny Coy** and Mr. Richards choreograph — scheduled for last week in Aug. . . . **Merce Cunningham & Co.,** and composer-accompanist John Cage, will perform Oct. 15 in New City, N.Y. a preview of material they take to Asia on tour.

The dance group at Scaroon Manor, N.Y. state summer resort is headed by ex-Ballet Theatre dancer **Shirlene Gewirtz** . . . **La Mariquita,** is featured dancer in the Aug. 11-14 Fiesta Bowl presentation in San Francisco . . . **Marvin Gordon & Co.** are in residence in Manteo, N. C. where they are featured in Mr. Gordon's choreography for "The Lost Colony" annual outdoor drama festival . . . **Frances Alenikoff** was choreographer and solo dancer for the Berskhire Music Center's (Tanglewood) presentation of Mozart's opera "Zaide" on Aug. 9.

William Sena has been appointed ballet director and choreographer for the new Phila. Grand Opera Co.—recently formed as a result of the merging of Phila.'s Civic Grand Opera and La Scala Opera companies . . . **Mme. Tatiana Semenova** former dir. of Baton Rouge Youth Ballet, has been invited by the newly organized Houston (Tex.) Foundation for the Ballet, to be artistic director of its ballet academy and projected company . . . The Houston Youth Symphony Ballet, recently organized by the Houston Youth Symphony which this year celebrates its 10th birthday, announces that **Emmamae Horn** will be director and choreographer for the 1955-56 season. Appointed to the auditions board are Houston teachers: **Edna Herzog, Arlyn Sinclair, Frances Putnam, Bruce Roush, Mildred Godley** and **Julie Rozan** . . . **Marguerite Ellicott,** who lectured on Operetta Choreography to the American Assoc. of Univ. Women in San Diego, is dance director for the Star-Light Opera Co., San Diego . . . **Gladys Hight** has returned to her Chicago School after completing her 139th trip around the world.

1955-56 Officers of the Modern Dance Council of Wash., D. C.: Chairman, **Evelyn de la Tour;** Vice Chairman, **Ima Baensch;** Rec. Sec., **Linda Verrill,** Corr. Sec., **Ethel Butler.** Treas., **Pola Nirenska.**

SIDEWALK SHOW

Modern dance has been stopping Manhattan traffic. For the past month it has been difficult to make one's way between 56th and 57th on the west side of 6th Ave. because of the crowds regularly collected in front of the Solomonoff Theatre Aisle shop. The attraction in the window has been Daniel Nagrin in a sequence from "Dance in the Sun," from **Shirley Clarke's** motion picture, reviewed in last month's DANCE Magazine.

LESSONS IN LABANOTATION

Dance Notation Bureau, Inc. N.Y.C. announces the following winter courses in Labanotation: YM & YWHA, Julliard School of Music, High School of Performing Arts, Dance Notation Bureau, Inc. all of N.Y.C.; Philadelphia Civic Ballet, Philadelphia Music Academy, Allens Lane Art Center, Phila.; Halprin-Lathrop School, San Francisco; State Teachers College, San Francisco; Alexandra Sawicka School of Ballet, Berkeley, Calif.; Mills College, Oakland, Calif.; Jacqueline Ogg, Menlo Park, Calif.; Allegro School of Ballet, Chicago, Ill. U. of North Carolina, Greensboro; U. of Indiana, Bloomington; Mt. Holyoke College, Holyoke Mass.; and the Boston Conservatory of Music, Boston, Mass.

SEPTEMBER CALENDAR OF EVENTS

JACOB'S PILLOW

Sept. 2, 3 (mat. & eve.)	**Alexandra Danilova & Michael Maule** **Myra Kinch & Co.** **The American Mime Theatre**

NEW YORK CITY

Sept. 11-Oct. 16	**Sadler's Wells Ballet** Metropolitan Opera House
Sept. 25	**Nala Najan & Co.** Caravan Hall; 8:00 p.m.
Sept. 30	**Carmen Amaya & Co.** Carnegie Hall; 8:30 p.m.

ON TOUR

The Ballet Theatre

Sept. 1-9	Santiago, Chile
Sept. 11-Oct. 1	Buenos Aires, Brazil

New York City Ballet

Sept. 1	Seattle, Wash.
Sept. 3, 4	Spokane, Wash.
Sept. 17-18	Chicago, Ill.

SCHOOLS AROUND THE COUNTRY

Phil Osterhouse students were the photogenic subects of a full page of pictures in the Grand Rapids (Mich.) Herald. The pictures were taken as the students rehearsed on the beach . . . **Ruth Sussman,** Arizona teacher, stopped in N.Y. enroute to New London before returning to her Phoenix Studio . . . **Hermene Schwarz** of Dayton, Ohio was in London during August to attend the Imperial Society of Teachers of Dancing meeting . . . 9-year-old **Janice Lee Virag** took first place in the Ohio Talent Review, dancing and singing contest held in July . . . **Ruth Van Valey,** Seattle, Wash. teacher writes that several dance teachers in Seattle have organized the Northwest Ballet Guild which presented its first successful performance in July . . . The **Allegro School of Ballet** (Chicago) resumes classes Sept. 12 for beginners, intermediate, advanced, prof., and teachers, and a course in kinderdance for children under 8. Labanotation classes begin Sept. 26 . . . Classes begin Sept. 6 at the **Courtney School** in Louisville, Ky. . . . "Illusions Lost," the first original ballet to be presented at Drake U. (No. Car.), was choreographed by **Betty Mae Harris** and performed on May 17.

Hedi Pope, director of the School for Young Dancers in Alexandria, Va., expands her 1-year-old "Dance Players" by establishing a "Junior Dance Players" this fall . . . Ballet Guild (Phila., Pa.) starts its fall curriculum Sept. 18 with faculty members, **Mattlyn Gavers, Alfredo Corvino** and **Yurek Lazowski.** Projected concerts include 5 TV appearances for the Phila. Dept. of Educ. and a new work for a Phila. Orch. children's program which will be under the artistic direction of **Antony Tudor.**

LONDON DATELINES

Alexandra Danilova, dancing as guest artist with Festival Ballet at London's Royal Festival Hall, had so great a success that she was persuaded to stay for an additional week, through Aug. 6. She made her first appearance with a tragically noble and beautiful performance in "Swan Lake" but achieved her biggest triumphs with "Mam'zelle Fifi," which she danced with **Anton Dolin** and **Michael Maule,** and in "Le Beau Danube" where her Street Dancer is still inimitable. The Hussar was well danced by **Nicholas Polajenko,** who partnered Danilova admirably. In the classical ballets she was partnered by Michael Maule who had an independent success with his excellent dancing of the Prince's solo in "Swan Lake."

Harald Lander's ballet "Etudes," already in the repertory of the Royal Danish Ballet and the Paris Opera Ballet, was staged by Festival Ballet on Aug. 8. It is a demanding abstract work of "pure school," building up from barre and classroom exercises to the most brilliant variations. The Festival dancers were not quite up to the requirements of the ballet, but Danish **Toni Lander** was entirely delightful in the ballerina role.

Festival Ballet have been drawing excellent audiences throughout their London season and have a tour booked to follow.

During the Royal Academy of Dancing "Special Week" the Queen Elizabeth Coronation Award for outstanding services to dancing (inaugurated by Dame Adeline Genee last year), was presented to **Tamara Karsavina.** The presentation was made by **Margot Fonteyn,** Pres. of the R.A.D., who paid a moving tribute to Karsavina's achievements as ballerina, teacher, writer and lecturer, and in particular to the generosity with which the great ballerina had passed on her knowledge and experience to dancers of a younger generation.

Peggy van Praagh is leaving the Sadler's Wells Theatre Ballet at the end of this year and will be succeeded by **John Field,** at present a leading dancer of the Sadler's Wells Ballet. Miss van Praagh, who has given the company ten years devoted service, first as ballet mistress and since 1952 as Assistant Director, has several invitations to produce overseas works from the Sadler's Wells repertory. Before she gave up dancing to become Ballet Mistress to the newly-formed Theatre Ballet, she was a soloist with the Sadler' Wells Ballet and before that had much experience with the Rambert and London Ballet companies. She created leading roles in many of Antony Tudor's early works and as well as being an outstanding teacher has been responsible for rehearsing and reviving many ballets.

Excitement was caused during the International Conference on Theatre History, held in London in July, by the statement of Mr. Popov, the Soviet delegate, that "the best way of getting to know each other's theatres is to have exchange performances. Why couldn't one of London's leading drama theatres come to Moscow in exchange for a visit from our Bolshoi Theatre ballet troupe? The Soviet Union is prepared to consider the matter, that is, if no one is afraid of Galina Ulanova's dancing and does not see in it 'the microbes of Communism', but regards it as a glorious poetic form of art." An open invitation to Ulanova and the Soviet Ballet was issued by Covent Garden several years ago and has been repeatedly renewed. It now sounds as if something might come of it at last. *Mary Clarke*

PARIS NEWS

The recent presentation of Chinese opera was one of the most important events of the last few years. Generous excerpts from classic works enabled the public to savor the abilities of the singers and dancers of the **Peiking Opera** and the **Liaoning Theatre.** Oriental music and singing are occasionally tiring to the occidental ear, but the gestural stylization, the unbelievable acrobatic suppleness, and the mime were constantly captivating. Through the centuries the Chinese have acquired an extraordinary science of gesture. It is always expressive and faithfully transmits the most delicate psychological nuances. Since words play a secondary role, the movement becomes the principal language. It is a style always eloquent, never verbose.

Among the selections presented one must mention particularly the shadowy duel of "Three Encounters," the embarkation of the "Autumn River," and the very amusing "Trouble in the Kingdom of Heaven." The great value in the Chinese opera is in its respect for ancestral tradition. Its dazzling costumes captivate the eye; the make-up is the work of painters.

The Paris season was brought to a sumptuous end by the **Marquis de Cuevas'** first presentation of the Berlioz oratorio, "Romeo and Juliet" in the courtyard of the Louvre. Before the high Renaissance facade, **Francois Ganeau** conceived an ingenious scenic arrangement with three levels joined by an iron staircase. The movements of the crowd devised by director **Jean-Pierre Grenier,** blended harmoniously with the solemn patterns of the dancers directed by **Vladimir Skouratoff, George Skibine, Serge Golovine,** and **John Taras.** Skibine made a noble Romeo, and **Marjorie Tallchief** a tender and fragile Juliet. **Genia Melikova** was a charming Queen Mab. Designed by **Leonor Fini** and **Andre Levasseur,** the costumes added dazzle to this magnificent spectacle, which received the prize of the Paris Choreographic Institute. **Serge Lifar** gave the prize to the Marquis de Cuevas and his collaborators at a reception on July 8 at the Opera Library.

At the Paris Opera, the staging of Lifar's "Romeo and Juliet" and **Harald Lander's** "Concerto" has been postponed until autumn . . . **Mlle. Carlotta Zambelli** was honored at a celebration for her sixty-year career in this theatre, where she is still teaching.

Yvette Chauvire and **Peter Van Dijk** performed at the Granada Festival. They also appeared in Marseille with **Lycette Darsonval, Serge Lifar,** and **Youly Algaroff.**

Ludmilla Tcherina, who has just performed Antinea in "Atlantide" at Enghien, will appear next season with the London Festival ballet. *Marie-Françoise Christout*

ARGENTINE DANCE GROUP

Renate Schottelius, recent visitor to the States returned to Argentina for a very busy season with her contemporary dance group. The 9 dancers are headed by Miss Schottelius, **Lully Santangelo** & **Carlos Bellini.** Early in the season the group toured the province of Santa Fe, presenting dances by Miss Schottelius, Miriam Winslows and some works done collectively by the group. Upon returning to Buenos Aires, they appeared regularly on television during July. A feature of the repertoire is "Alone We Are," a large work which Miss Schottelius choreographed after her trip to the U. S., to music especially written by Argentine composer Adolfo Mindlin. An Oct. tour of Brazil is being booked by impresario Botelho.

REPORT FROM MEXICO CITY

An interesting-sounding new school called **Nuevo Teatro de Danza** opened in Aug. It boasts a complete curriculum of modern, ballet, Mexican regional, and primitive dance under a faculty of nine. Four of the teachers (**Xavier Francis, Bodyl Genkel, John Fealy,** and **Miriam Port**) are ex-New Yorkers, and the remaining five (**Elena Noriega, Raquel Gutierrez, Guillermina Bravo, Farnisio de Bernal,** and **Luis Fandino**) are outstanding Mexican teacher-dancers.

(*continued on page 87*)

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LOOKING AT TELEVISION

WITH ANN BARZEL

For some years I have been lambasting television, that is when I've not been patting it on the back and hanging a halo over its head. The time has come to be constructive.

This month is the time because the air lines more and more are filled with clichés and repetitions of what has been done before. The situation is not bad enough to cause one to get choleric, but the general level of programs is so dull that for the first time in six years this veteran TV addict and missionary was loathe to look.

The average television program today is just a peep-hole into radio. The ear alone would suffice for the singers, bands, domestic comedies, interviews and guessing games presented. A dance show, whose appeal is basically visual, seems to frighten the powers in control. Or maybe it never occurred to them that the programs they are airing are going into and coming out of our ears.

It's easy enough to suggest to the industry what it really should, and easily could do. The obvious thing is to put on a TV dance program on a creative level worthy of a medium that arrived on flights of fantasy.

There should be a dance show in which dance would be the only and featured art. The presentation would be created to suit the medium. Perhaps new choreographers would be developed. Certainly experienced people already in the field like James Starbuck, Tony Charmoli, Frank Westbrook, Herbert Ross and John Butler have learned a great deal about television. They could be trusted under more ideal conditions to make new works suited not only to the millions of viewers needed to justify occupying the air lanes, but also to utilize the unique elements that are intrinsic to television. The multiple image, split image, montage, superimpositions, close-ups, scrambled pictures, soft focus, lens tricks, etc. can be nothing but gimmicks or, in the hands of imaginative artists, they can become material for magic, hand-maiden to fantasy, the rightful realm of the dance that is poetry.

More than that, production departments accepting original dance ideas, dance libretos, musical scores, decors, could make television dance an exciting experience on a national scale.

The above program is much too utopian —and simple—to hope for soon, so let's be practical and suggest something so comparatively inexpensive that it might appeal to the network vice-presidents. It is this. There are scores of dance attractions listed with the various concert booking agencies. There are individual artists and dance groups of every form with good repertoires, dances, productions ready for an audience (and getting relatively miniscule ones on tour)—mostly on community concert series or the "gym circuit." Some of these do get television showings from time to time on variety shows, and usually suffer from poor presentation.

A network dance concert put on regularly by a knowing staff could be a boon, and could garner millions of new viewers for dance and for the sponsors.

One week the program could be a half hour (or more) from the concert repertoire say of Mark Ryder and Emily Frankel, the next week Marina Svetlova and Co. could appear. Programs could be drawn from the works of Mata and Hari, José Greco, Alexandra Danilova's ballet group, Merce Cunningham & Co., Teresa and Luisillo, Ruthanna Boris and Frank Hobi, Carmelita Maracci, Paul Draper, Jean Leon Destiné, José Limón and Co., Katherine Dunham, Harriette Ann Gray, Paul Szilard, La Meri —and literally a hundred others.

The intimacy of living-room viewing demands and allows an educationally geared presentation that could broaden the audience base, not only of television dance, but of all dance. Illustrated introductory remarks, well-considered explanations, in some cases even comments during the dancing (as in the Omnibus presentation of *Billy the Kid*) could enhance a program. The public shies from the esoteric. Tell them what it is about and fill the TV screen with interesting visual material — it won't be esoteric.

The dancers need not fear that their material would be used up. Dances shown on television bear repetition even on television, and can go on and on in a long concert life. The mere contemplation of the larger audience reached will delight any dancer, a breed notorious for freedom from mercenary taint.

And now for a few items the summer brought to view. The most consistently interesting dances were the ones James Starbuck arranged for his group on the Frankie Laine Show—Wednesdays, CBS.

Stan Kenton (CBS) and the Arthur Murray Show (NBC) had one dialing back and forth at the same hour on Tuesday evenings for smidgins of terpsichore.

On July 20 Diana Adams appeared on the Steve Allen Show and looked divine in the Balanchine version of the Sugar Plum Fairy variation from *The Nutcracker*.

Donald O'Connor was very amusing on his July 16 show, but his dance activity, aside from the signature bit, was tapping one chorus on a drum. And that is being stingy.

Ted Cappy keeps to the usual TV dance and song format on Sid Caesar's summer show. On July 18 that meant three vivacious couples trying to swamp a singer, whom the camera kept in focus.

On July 31st NBC inaugurated a Black Magic program with some excellent magicians and a dance act, Dolinoff and the Raye Sisters. The latter has not been seen on TV for some time but it suits the medium delightfully. It is quite an imaginative act in which trick lighting and a dark curtain make possible *entrechats-vingt*, little girls lifting big boys, a game of catch with heads and other fanciful activities.

The Julius LaRosa Show on CBS has three dancing couples, directed by Lee Morrison. The August 6 show featured two styles of dance to *Put a Smile in Your Dancing*. The Blues version utilized commercial-modern dance and the "hot" version was modern-jazz. That meant torsos undulated or tossed.

There was a great deal of square dancing last month, both on local barn dance programs and on Toast of the Town. Since it is the corn season, complaint. *THE END*

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REVIEWS

BY DORIS HERING

Ten Leading Dancers of
The Royal Danish Ballet

Jacob's Pillow — July 16
Lewisohn Stadium — July 21

Ten leading dancers of Denmark's world-renowned Royal Ballet brought a bouquet of balletic excerpts to this country for engagements principally at Jacob's Pillow. It was not the ideal way to receive one's first impression of this great company and its repertoire, for watching ballet variations out of context is a little like evaluating an opera on the basis of a single aria or judging a film from the trailer.

As a result, the principal interest in the Danish dancer's appearance in this country lay, perforce, in their qualities as performers. As a unit they gave the impression of simplicity and breeding leavened by a feeling of playfulness, as though they were accustomed to projecting in a small theatre. Whether or not they have depth it is impossible to tell from the type of repertoire they brought with them.

Their respectful attitude about their work particularly impressed us. Even trivia like an Eskimo pas de deux with kisses blown to the audience, or a Chinese pas de trios with the eternal up-pointed fingers, had dramatic sincerity and an innocent confidence in the validity of the dance fabric.

Often this confidence was not well founded, for, with the exception of the variations from Fokine's *Les Sylphides*, the dances on the two programs that we saw were slight in content and conventional in structure.

The July 16 performance featured character variations by Denmark's most celebrated choreographer, August Bournonville. Even in these out-of-context samplings, one could see the prime virtue of Bournonville — his ability to keep the body highly animated and yet clearly and harmoniously outlined in relation to the proscenium and to the other dancers. But without the dramatic cushioning of a whole work, this clarity was not in itself a sufficiently individual concept to prevent the dances from looking dated.

Emilie Walbom's *Dream Pictures*, presented on the Lewisohn Stadium program, seemed equally dated in their prancing Comedia dell'Arte antics. And the dancers were not helped in either instance by the plodding hack music of composers like Lumbye, Helsted, and Gade.

But the music and the repertoire did not seem to matter much to the dancers. They shared a group spirit from which they derived energy and in turn gave energy. They were individual without being in the least competitive. *(continued on page 12)*

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MOMENTS FROM THE "BOURNONVILLE CAVALCADE" AS PERFORMED BY THE 10 DANISH DANCERS AT JACOB'S PILLOW THIS SUMMER: L. to R.: Kirsten Ralov, Frank Schaufuss, and Inge Sand in "La Ventana" Pas de Trois; Viveka Segerskog and Fredbjorn Bjornsson in "Eskimo" Pas de Deux; Frank Schaufuss in the air in the "Sailor's Reel." Below: Mette Mollerup, Kirsten Petersen and Stanley Williams in "Les Chinoises" Pas de Trois, and, at bottom, Fredbjorn Bjornsson and Inge Sand in "Zapateado" Pas de Deux.

Reviews

PHOTOS BY JACK MITCHELL

(continued from page 11)

Of the entire group, Mona Vangsaae came closest to being a prima ballerina in the dimensioned sense of the word. She is a lovely dancer, delicate, fine-boned, and musically aware. Her Prelude in *Les Sylphides*, while attuned to the rhythmic alertness of the whole group, had a reedy, introspective mood of its own. And as she dipped to the ground and quickly rose, her arms petalled into an opening fifth position that seemed to extend endlessly into space. Even in her gay character dances, like the Tyrolean pas de deux shared with Flemming Flindt (see photo on p. 33), Miss Vangsaae had a quality of inner stillness, of emotional resources held in reserve, that is the mark of the true classic dancer.

This depth does not seem to be present in the dancing of Inge Sand or Kirsten Ralov. Miss Sand is the ideal soubrette. While her *Sylphides* Valse was brittle, this very quality brought dash to her portrayal of Swanilda in the *Coppelia* divertissements by Hans Beck. Kirsten Ralov, too, was at her best in rapid birdlike passages, like the terre-à-terre embroideries of the pas de deux from Bournonville's *Kermesse in Bruges*. But in other works we found Miss Ralov's sense of rhythm quite erratic.

Of the secondary female dancers, Mette Mollerup shows a potential for dramatic power. The charms of Viveka Segerskog and Kirsten Petersen are at this time principally those of youth and energy.

Pleasant to relate, the males are as different from each other in style as the females. Frank Schaufuss is their classic dancer — tall, dignified, perhaps a trifle too restrained and unbending. His turns were always neatly placed; his air work well within his range; his batterie like a frill of polite conversation; his attitude toward his partners courtly and steady.

While his dancing did not have much element of surprise or the sudden flavor of passion, there was something very beautiful in the gracious way he opened his arm over his partner's body as she extended in arabesque. And there was a heroic air in his Mazurka from *Les Sylphides*, for he turned the focus, not horizontally as is usually the case, but upward.

Fredbjorn Bjornsson is not nearly so careful a dancer as Schaufuss. He is willing to over-project his jumps and toss himself through space. Sometimes the result is pantingly athletic, to the detriment of the dramatic tone. But most of the time it produces exciting dancing, as in his ronds de jambe en l'air in the *Kermesse in Bruges* pas de deux, or the temperamental solos for Frantz in *Coppelia*.

Dancer Stanley Williams demonstrated his choreographic talents in pas de deux called *The Shepherdess and the Chimney Sweep*, which he performed with Inge Sand. Although both performed with sweetness and warmth, the dance was strictly on a workshop level and not suited to foreign exportation.

Flemming Flindt, the youngest member of the contingent, proved to be unusually vital. He is an elegantly proportioned young man with the untamed energy of the true dancer. There was almost something amusing in the way he would suddenly burst from the side lines for his occasional solos. Like Jacques d'Amboise of the New York City Ballet, he holds more than a casual hope for the future.

The burden on the dancers in a venture of this sort — with little or no scenery; with a piano for accompaniment (except for the Coppelia excerpts which Thomas Scherman conducted at the Stadium); with no corps de ballet and no complete works — was considerable. They acquitted themselves charmingly. But we should have preferred to wait until the whole Royal Danish Ballet could come to our land. This brief sampling was by no means an artistic triumph. *THE END*

Editor
Lydia Joel

Associate Editor
Doris Hering

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Staff Photographers
Peter Basch, Fred Fehl, Herbert Flatow, Zachary Freyman, Clemens Kalischer, Jack Mitchell, Walter E. Owen, Gerda Peterich, Walter Strate, Bob Willoughby

Staff Correspondents:

Australia:
Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N.S.W.

Austria:
Linda Zamponi, Vienna State Opera, Vienna

Canada:
Francis A. Coleman, 2105 City Councillors St., Montreal P.Q.

Chicago:
Ann Barzel, 3134 W. 16th Street

Copenhagen:
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Marie-Francoise Christout

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Portugal:
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San Francisco:
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On the Cover . . . Sadler's Wells' lovely Margot Fonteyn, product of the Sadler's Wells School and Company (see pp. 14 — 21) is one of the world's great dancers.

In spite of Dame Ninette de Valois' admirable insistance on ensemble presentation and Fonteyn's personal humility, there is no denying that her presence or absence has a direct effect on the morale of the company— and its audiences. Photo by Roger Wood.

coming

Bob Fosse

The choreographer of two B'way hits and a major film musical looks like another of those "out of nowhere" successes. Our dance picture history of this young man tells quite another story.

Who Are Agents?

How do they function? How are they related to dancers — to personal managers? Betty Duval explains it all very helpfully.

Tatjana Gsovsky's New Company

From Germany comes the inside story of the formation of Dance Theatre-Berlin, soon to be seen in this country.

The Mambo Man

A wartime jitterbug celebrity becomes a pro. What happened to "Killer Joe" Piro makes lively reading.

Plus

A full report and appraisal of the 1955 conventions; a long-awaited series by specialist Tom Skelton on lighting for dance performances; and many other fascinating and exclusive features.

"Tiresias," with Michael Somes in the title role (center). Roger W

SADLER'S WELLS

4th *American Visit*

On the July day that the Metropolitan Opera box office opened for the Sadler's Wells Ballet five-week New York engagement (September 11 - October 16), fifty percent of its tickets had already been sold through the mails. The 4th American tour will last until December 4th, taking the English company to Boston, Philadelphia, Washington, San Francisco, Los Angeles and Detroit, then back to New York for an NBC telecast of their complete *Sleeping Beauty* on December 12. The tour is once again sponsored by Impresario Sol Hurok.

Since the company's last appearance here in 1953, there have been numerous changes and advances. Margot Fonteyn, still the luminous star of the company, has, in private life, moved into diplomatic circles by virtue of her marriage to Dr. Roberto Arias, Panama Ambassador to England; Beryl Grey, whose warmth and vitality were missed while she was out on maternity leave, has returned; Svetlana Beriosova has achieved ballerina status

(continued on page 16)

Scènes de Ballets. Roger Wood

Baron

"Rinaldo and Armida" with Michael Somes and Svetlana Beriosova.

Baron

lexander Grant and Elaine Fifield in "Ma-ame Chrysanthème."

Baron

Nadia Nerina and Frederick Ashton in "Coppelia."

New Productions

TIRESIAS

An argument among ancient Greeks about the pleasures of love is the setting for Ashton's ballet (premiered July, 1951) which utilizes the last score of Constant Lambert and decor by his wife Isabel Lambert. It was mildly received in London, considered over-long and undefined, but well danced.

SCENES DE BALLETS

Originally done in 1948, this abstract ballet by Ashton is set to Stravinsky's Suite in Five Movements, with sets and costumes by Andre Beaurepaire.

MADAME CHRYSANTHEME

The company's newest production (premiered April 1, 1955) has an Oriental setting and tells the story of two sailors and their "temporary brides," based on a book by Pierre Loti. The music is by Alan Rawsthorne with sets and costumes by Isabel Lambert.

RINALDO AND ARMIDA

An enchantress and her doomed lover are the leading figures in this sombre Ashton ballet premiered January, 1955. Costumes and settings are by Peter Rice, music by Malcolm Arnold.

COPPELIA

The effect of this new 3-act version of the Ivanov ballet, done to familiar Delibes music, is reported to be of "bright, spandy newness." Five of the company's ballerinas dance the role of Swanilda, five of the boys do Franz, and there are four Dr. Coppelias. The new version was decorated by Osbert Lancaster and premiered on March 3, 1954.

Margot Fonteyn as The Firebird

THE FIREBIRD

The Sadler's Wells production of "The Firebird" is a landmark in the history of the company. This revival, staged last year, was prepared in the most meticulous and energetic way: rehearsals were supervised by Serge Grigoriev and Liubov Tchernicheva, husband and wife who were Régisseur and Ballet Mistress, respectively, of the Diaghilev Company in which the Fokine-Stravinsky work originated; Nathalia Gontcharova, who designed the 1926 *Diaghilev revival, was called in to mount the production, and Margot Fonteyn was guided through her role by Tamara Karsavina, now living in London, who created the role in the Diaghilev Co. in* 1910. *The Sadler's Wells production was an outstanding success when it was first performed at the Edinburgh Festival in August,* 1954 *and again in London this past December. Margot Fonteyn's performance as The Firebird is considered one of the greatest achievements of her career.*

4th AMERICAN VISIT ***(continued)***

and acclaim in many leading roles, and Elaine Fifield, who appeared here with the Sadler's Wells Theatre Ballet, has become a soloist. Other leading performers are Russian-born Violetta Elvin, South Africa's pert Nadia Nerina, and stately Rowena Jackson. Among the men: Michael Somes remains the company's classic lead, (and is also proving himself an able administrator); John Field, Alexander Grant, John Hart (who recently took over the duties of Ballet Master); Alexis Rassine and Brian

The Russian Wedding Scene.

Svetlana Beriosova and Michael Somes as The Princess and Prince Ivan.

Shaw. Other soloists include Pauline Clayden, Julia Farron, Anne Heaton, Rosemary Lindsay, David Blair and Philip Chatfield. Pamela May will return as guest artist and Robert Irving is again Musical Director.

The company has been considerably saddened by the death in August 1954, of Constant Lambert, for many years Musical Director of the company, and Sophie Fedorovitch who did not live to see her last ballet designs—for *Veneziana*—mounted by the company in April, 1953.

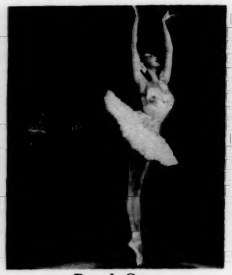
Of the twelve productions which the Sadler's Wells brings to its American audience this year, seven have never before been seen here. Four of these are new works by the company's Associate Director Frederick Ashton. These are: *Tiresias, Madame Chrysanthème, Rinaldo and Armida* and *Scènes de Ballets*. An untitled work by Ashton, which was to be done especially for this season, has been dropped along with John Cranko's new *The Lady and the Fool*. The other presentations to be seen here for the first time, are restaged versions of *Coppelia* in 3 Acts, *The Firebird* and *Les Sylphides*. The latter has been in the company's repertoire since 1939 but last year was carefully restaged to conform more closely with the original Fokine choreography. It was premiered at Covent Garden last February. The ballets which we will see again are the full-length *Sleeping Beauty* and *Swan Lake, Daphnis and Chloe, Homage to the Queen* and *Façade*.

(*over*)

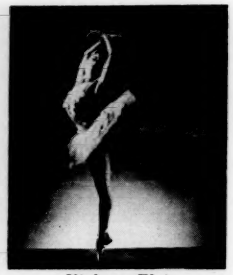
Sadler's Wells Ballerinas in the Classic Repertory

SWAN LAKE

Margot Fonteyn



Beryl Grey



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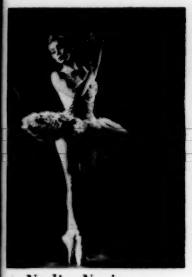
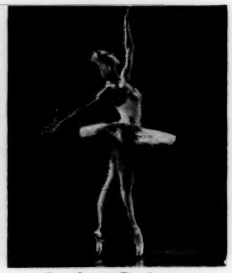


Nadia Nerina

Rowena Jackson



Svetlana Beriosova

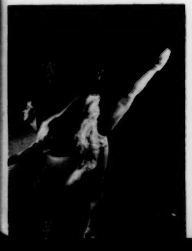
SLEEPING BEAUTY

Margot Fonteyn

Beryl Grey

Violetta Elvin

Nadia Nerina



Rowena Jackson

Svetlana Beriosova

The Sadler's Wells Ballet's repertory, from the earliest days of the company, has been built on a foundation of classical ballets. The aim of Ninette de Valois has been to produce these ballets at their full length in order to provide both dancers and audiences with a basic education in classical dancing and an appreciation of its enduring qualities.

These masterpieces of choreography have consequently remained the permanent part of the repertoire and to them has been added a succession of works by contemporary choreographers. Some of these have survived for many years and are now virtual "classics" of the English school; others have quickly disappeared. The creative and interpretative gifts of young artists are continually fostered in these new productions, but standards of dancing are maintained by regular performance of the great Russian classics.

Ballets such as *Le Lac des Cygnes* and *The Sleeping Beauty* demand a high standard of execution from the (female) *corps de ballet* and from the soloists, but their success will always depend primarily on the classical ballerina who dances the role of Odette-Odile or Aurora. The first Swan Queen at Sadler's Wells in 1934 was Alicia Markova and the first Aurora, in 1939, was Margot Fonteyn. Fonteyn today still dances both roles and is still incomparable; indeed each year seems to add further depth and beauty to her interpre-

(continued on page 60)

The article that follows is the opening chapter of the first complete history of the Sadler's Wells Ballet and its School. It is written by DANCE Magazine's London Correspondent, who is also Associate Editor of The London Dancing Times. The book will be published in this country by the MacMillan Company on September 12, 1955, at $4.50. We plan to bring you additional chapters in future issues. L. J.

The Sadler's Wells Ballet: A History and an Appreciation.

BY MARY CLARKE

CHAPTER I: THE ARCHITECTS

At the beginning of 1931, when the new theatre of Sadler's Wells in Islington was opened, a small group of dancers appeared on the programmes and was described as "The Vic-Sadler's Wells Opera Ballet." The company consisted of six girls and their teacher, who was also ballerina and director of the company, and called herself Ninette de Valois.

To-day the company is known as the Sadler's Wells Ballet. It dances at the Royal Opera House, Covent Garden, for the greater part of the year as a national company and is large enough to require its own train, "the Ballet Special," when it tours the United States. There is a soundly established sister company at Sadler's Wells Theatre and a full educational and partly residential school doing invaluable work in the background.

All this has been accomplished within the short space of some twenty-five years, and has been accomplished so completely that few people now stop to wonder how it all came about. Why was it that this company prospered and progressed so steadily for a quarter of a century while other troupes, which began with far greater artistic and financial resources, languished, divided or disintegrated? What was the secret? What was the magic formula?

The answer is simple but unromantic. Luck has played a part and general circumstances have sometimes favoured the company, but the only secret formula of success is that throughout its twenty-five years the Sadler's Wells Ballet has been run well in every department by people who understood their job, were patiently willing to work for the future as much as for the present, and were selflessly devoted to the work they had undertaken.

The loyal and gifted team has throughout been directed by a woman of genius who knew in the beginning what the ultimate goal must be and, even more important, knew how to get there. She was helped in particular by two colleagues, Constant Lambert and Frederick Ashton, who must rank with her as architects of the Sadler's Wells Ballet, but none of their plans could have succeeded without the loyal support of the dancers and theatre staff who remained steadfastly with the company, several of them for the greater part of the twenty-five years. Ursula Moreton, Ailne Phillips, Joy Newton, Harold Turner, Pamela May, Michael Somes, Julia Farron and Leslie Edwards are only some of the dancers who have given long service in various capacities. Margot Fonteyn has devoted her entire dancing career to Sadler's Wells and Robert Helpmann gave them the whole of his. Innumerable others have given ten or fifteen or more years of their working lives to help build the present organization.

Dame Ninette de Valois

This long and loyal service has not been given because the ballet offered safe and comfortable employment. Only in recent years has it been able to provide more than a modest living, and no one is ever likely to make a fortune in the business. It is doubtful whether the original small group in 1931 had any illusions about being pioneers of English Ballet. They probably stayed because they enjoyed the work, despite the difficulties, stringencies and daily crises. It was an enterprise that was exciting in its early days and it became even more exciting by the mid-'thirties, when the possibilities for development were apparent to everyone. By then loyalties were truly won and the people who had murmured during the first hard years, "Well, once things are

Frederick Ashton

fairly straight I *will* escape and take an easier job," found that they were tied by the heartstrings and had neither wish nor power to leave.

Lilian Baylis believed in the plan from the beginning and gave practical demonstration of her faith by providing a theatre and backing — both moral and financial. Among the dancers, however, probably only one knew how much work, and how much glory, lay ahead, and that was the young Director of the company, Ninette de Valois.

Ninette de Valois

"It is the belief of the present Director, that if the ballet at Sadler's Wells does not survive many a director, then it will have failed utterly in the eyes of the first dancer to hold that post." So said Ninette de Valois to the editor of *The Dancing Times* when her company was first established in 1932. It was an abrupt, rather dictatorial disclaimer of personal achievement which was to be echoed years later when she brought her company back from their first triumphant tour of America. The audience that night at Covent Garden had cheered all the dancers and began to clamour for the Director, who sat well back in her box determined not to take a call. Finally she was induced to go on to the stage and arrived — furious. "Ladies and gentleman," she snapped, "it takes more than one to make a ballet company," and with that she rang down the curtain.

This has been her conviction throughout the life of her company and it is a genuine one. She is perfectly aware of all that she has accomplished, has faith in her methods and enjoys her present position but her work has never been to enhance her own reputation. She has worked for nearly thirty years for English Ballet and not for Ninette de Valois.

Edris Stannus began dancing as a child because her mother (who decided her stage name should be Ninette de Valois) wished it and not because she had any great enthusiasm herself. She played the piano and had two happy years studying painting at an art school before she began to give her whole time to ballet. Her principal teachers were Espinosa and later Cecchetti, and both have influenced her view on the teaching of classical ballet. She did not take her dancing too seriously but was always being described in provincial Press notices as a budding Pavlova. (One paper became quite ecstatic about "this bright, bonnie girl with any amount of character in the piquant features that gleam with intelligence, with radiant inspiration, beneath a tossing tangle of thick brown hair.") In 1914 she auditioned for the Lyceum pantomime, with a number pinned on her tunic, and was so successful that she remained principal dancer in the annual pantomime there until 1919. In 1919 she danced in the Italian Opera Season at Covent Garden, and afterwards she appeared in revues with great success as a soubrette dancer. She organized and toured with a small ballet company on the old Gulliver circuit, automatically taking charge of the group and showing then a natural bent for administration. She was a good dancer and a lively companion (Margaret Craske, who was in the touring company, remembers her simply as being "loads of fun"), with no very strong ambitions or even ideas about the future.

Then in 1923 she joined the Russian Ballet of Serge Diaghileff, learned much about the working of a first-class ballet company, and realized how she might employ her taste for organization rather than actual dancing. She left Diaghileff after two years and became for a while a rather earnest visionary — serious, hard-working, difficult. "As serious as God and as touchy as Hell," said one of her colleagues. Nevertheless she soon made an impression in this new world she had set out to conquer, and towards the end of 1930, a twenty-seven-year-old Arnold Haskell was writing that Ninette de Valois had "fought valiantly for English dancing in so short a time and with such quiet determination that her record amazes me."

The need for fight every step of the way in the earliest days of British ballet may have caused Ninette de Valois to adopt a somewhat strict and governessy air in public, but during rehear-

The late Constant Lambert

sals her natural gaiety would break out and her dancers adored her. It was her personality and her example alone which persuaded people in the early 'thirties that something would eventually grow out of the Vic-Sadler's Wells Opera Ballet. Now that many of her ambitions are realized and her ideals accepted, she is more relaxed and reflective. (One would say "mellow," but that the word cannot encompass her Irish temperament with its sudden storms, enkindling laughter and blazing enthusiasms.) Yet fundamentally her character has changed little, and the gifts which enabled her to carry through the great project of establishing a ballet tradition in a country where none existed before have remained as fresh and genuine as when she first went to see Lilian Baylis in 1926.

She has always possessed a gift for lucid and convincing argument and can talk her way into, and out of, anything. In the early days she had to do a great deal of talking — mostly of the battling kind, trying to secure rehearsal time and rehearsal space for her dancers, musicians for her orchestra and materials for her wardrobe. The habit is now ingrained. She never loses an opportunity of stating her case and is never too busy to answer a criticism, explain and justify a course of conduct, or correct a misapprehension. She always seems to know which way public opinion is blowing and after ten minutes of her easy, reasonable discourse, any lecture audience is usually convinced of her fundamental wisdom and ready to go out and die for Sadler's Wells.

With her associates the spell does not always work quite so quickly, but her own sincere conviction that the other point of view is "nonsense, darling" usually enables her to win the day. Fair-minded and willing to listen to argument, Ninette de Valois is nevertheless almost unshakable in her conviction that her own point of view is the right one. "And she nearly always is right," her opponents admit reluctantly; *"damned* right."

Her disarming frankness in conversation has helped her through many a problem. A dancer going to ask for a raise may be refused but may be given such a detailed account of the company's problems and finances that he comes away feeling honoured by "Madam's" confidence in him and the original purpose of his visit is forgotten.

As is often the case with quick and rapid talkers, Ninette de Valois forgets many things she says and frequently changes her mind, announcing each decision with such finality that until people know her well they are disconcerted by the subsequent *volte-face.* When this happens on questions of repertoire there are sometimes tears and complaints that "Madam promised," but if she sometimes raises false hopes, de Valois never wavers in her long-term loyalty to her artists. Dancers who have given good service are never cast aside but are found useful jobs within the organization or recommended for the important positions offered to graduates of Sadler's Wells.

"Madam's rages" are feared by the younger dancers, but they soon come to understand that these storms evaporate as rapidly as they explode. The only really black days are those when she is suffering from one of her bad migraines, looks terrifyingly ill and yet refuses to go home and rest. Then people tread quietly and refrain from argument. For Ninette de Valois is by no means a robust person and has suffered much ill-health. Compensation has been granted her, however, in that she is able to accomplish prodigious quantities of work when feeling well. She will rapidly grasp the essentials of a lengthy argument or financial complication at committee meetings and she is usually ready to move on to the next item before most of her colleagues have understood the one under discussion. Her aptitude for figures has astounded many eminent financiers, and Chairmen regularly describe her as an ideal committee woman. She could have had a brilliant Parliamentary career if her mother had not made her into a dancer.

Women who achieve much in public life are often suspected of being hard, humourless and rather heartless, but reputations of this kind are usually

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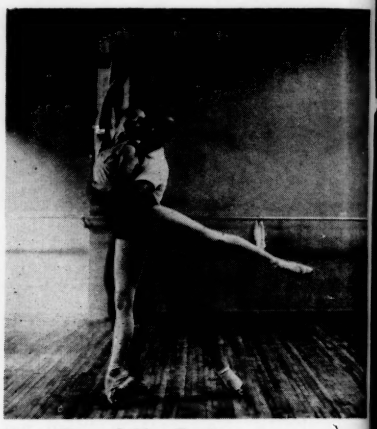
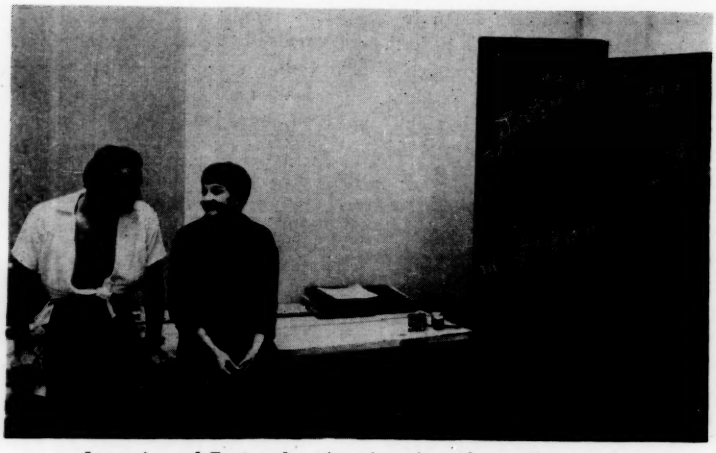
SWEAT AND GLAMOUR IN A HOLLYWOOD STUDIO

PHOTOS BY BOB WILLOUGHBY

Michel Panaieff conducts class



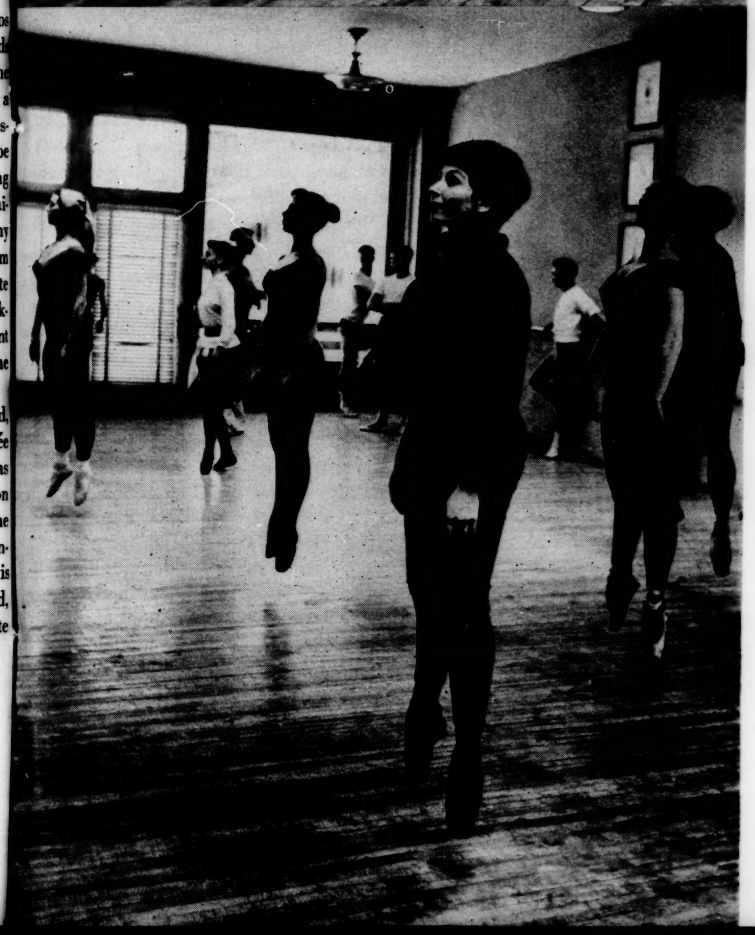
Taina Elg and Oleg Tupine



Jeanmaire and Tupine chat after class alongside a well-inscribed screen

On North La Brea Ave. in Los Angeles is one of California's hundreds of sun-lit ballet studios. This one, the Michel Panaieff Ballet Center, sees a steady stream of well-known professional dancers, in town either to be working in the movies or passing through with touring companies. Panaieff, a former leading dancer of many companies including The René Blum Ballet and the Ballet Russe de Monte Carlo, gives them a demanding workout in daily class. (He recently spent several weeks in England instructing the members of the Festival Ballet.)

On the day our photographer visited, best known of the pupils was Renée Jeanmaire, who was before the cameras at the time in Paramount's Vista Vision production *Anything Goes*, in which she stars with Bing Crosby, Donald O'Connor and Mitzi Gaynor. The film is choreographed by Jeanmaire's husband, Roland Petit and will be released late



Taina Elg, being groomed for Hollywood stardom, has already appeared as the star of "The Firebird," not-yet-seen-here Swedish ballet film. Below: Jeanmaire, always chic, in foreground; Joyce Vanderveen behind her, while Kelly Brown, in front of Jeanmaire's right shoulder, waits his turn.

in 1955 (about the time, according to reports, that Jeanmaire expects her first child), or early 1956.

Also of interest movie-wise is the lovely young Finnish dancer, Taina Elg, who had her training at the Sadler's Wells School and was with the de Cuevas Co. for four years before MGM brought her to the West Coast. So far she has had small acting parts in two films but she is expected to go into production soon in *Gaby* at MGM in which she will dance along with star Leslie Caron.

Also very much present in the class: Oleg Tupine, ex-Original Ballet Russe leading dancer who was Tamara Toumanova's partner in a tour of South America last year; Joyce Vanderveen, Dutch dancer formerly with the de Cuevas Ballet; Kelly Brown, ex-Ballet Theatre soloist currently dancing in the European production of *"Oklahoma!"*; and other professional dancers of interest.

Students arrive for the dance show . . .

THE MERRY-GO-ROUNDERS RIDE MERRILY 'ROUND

BY BONNIE BIRD

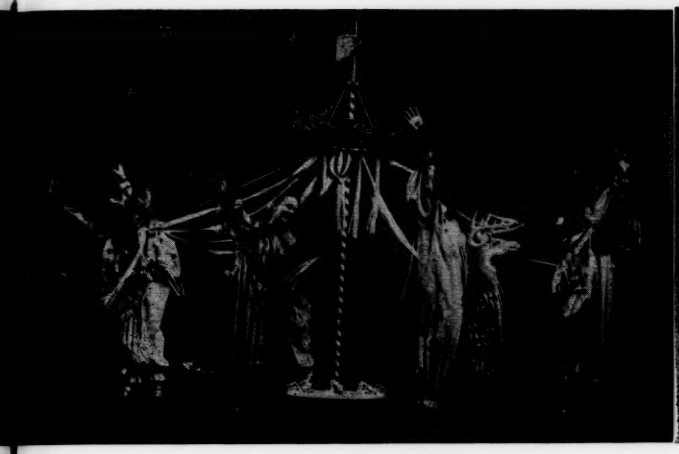
PHOTOS BY MATTHEW WYSOCKI

West Hartford, Conn. arranges a week of dance performances for delighted youngsters

The Merry-Go-Rounders specialize in performances for children. An adult dance repertory company, the group is under the artistic direction of Doris Humphrey and is staffed by Bonnie Bird, Fred Berk, Bernice Mendelsohn, Beatrice Rainer and Lucy Venable. With the generous and wise support of Dr. Kolodney, Educational Director of New York's 92nd St. Y.M.H.A., the Merry-Go-Rounders came into existence in the fall of 1952 as a direct outgrowth of the Y's Dance Dep't faculty effort to find a practical answer to two vital questions. The one, from parents: "Where can we take our children to see dance that is meant for them?" and the other, from teachers: "How can we *explain* what dance is to our students? Children need to *see* dance to understand what we are talking about."

Although the Merry-Go-Rounders gave forty performances last year, and each member got an expense remunera-

the opening scene . . .



Observer Barry Acker, 10, gives his impression.

tion for each performance, its company and staff members must, as yet, help earn their keep through part-time teaching or other afternoon jobs. Each weekday morning, from 10:00 to 12:30, is rehearsal time. Touring must therefore be confined, with rare exception, to week-ends or holidays. Parent-teacher organizations, community centers, Boards of Education, cultural committees and similar non-profit volunteer groups are the principal sponsors of the Merry-Go-Rounders' programs.

Happily, this past spring vacation came at just the right period to allow the company to accept a full week's engagement in West Hartford, Conn. under the sponsorship of the Cultural Council of the West Hartford Parent-Teachers Association.

So, instead of the usual Saturday rehearsal, the Merry-Go-Rounders gathered one afternoon last spring at the stage door of the 92nd St. "Y" to set in motion their variation of the "bucket brigade" for loading a truck. This particular date was to bring them before about 4500 children gathered from the 12 elementary schools of West Hartford.

It was with real zest that costumes, props and scenery were loaded and three company men in the rented truck got it on its way. In borrowed station wagons the rest of the company set off. One flat tire, two broken jacks and five hours later, fifteen sleepy Merry-Go-Rounders converged on the home of a Hartford sponsor, from there to be dispersed to nine different homes to be bedded and breakfasted for the ensuing week.

At 7:30 the next morning the stage of the Louise Duffy Elementary School was a confusion of boxes, cable, ironing boards, trunks, light stands, and scenery. Within one and a half hours the company, each working at his assigned task, had converted locker rooms to dressing rooms, packing boxes to prop tables and generally succeeded in transforming an equipmentless school auditorium into a reasonable, albeit spare, facsimile of a professional theatre. By 9:00 AM an organized company "warm-up" was in progress followed by a space rehearsal.

Big yellow buses bringing hundreds of school children began arriving at 9:30 to fill the large, new auditorium. At 10:00 AM the house lights dimmed and the gay, familiar music of a real Merry-Go-Round swelled up. The first of nine shows for the West Hartford children was underway.

Like other such groups forming throughout the country, the Cultural Council of West Hartford, which was responsible for bringing the Merry-Go-Rounders, has grown out of the needs of the community. The Council has developed in three years from a modest

(over)

The audience participates in an imaginary airplane trip to Mexico . . . They help the Magic Mechanic construct a fence . . . They learn the movements and song for a native Mexican dance.

project sparked by five or six persons of vision and purpose to one now manned by some fifty members, who arrange for the presentation of drama, music, opera and dance. The Council is composed of two parents and two teachers from each of the twelve elementary schools in West Hartford. It has the wholehearted support of the Board of Education. Performances are given during school hours. Children attend the programs under the chaperonage of their teachers. No admission is charged. Funds to underwrite these programs are raised once each year in a three week drive conducted in November. Parent representatives to the Council visit each classroom in their school describing the programs that are coming; teachers distribute a letter which each child takes home. Contributions are entirely voluntary. It is estimated that the average cost per child for these programs is $1.35 per year. Many parents contribute more than is suggested, thus the programs are made available to all the children, none are handicapped because their parents could not contribute. In fact no one knows who gave and who did not. $6,427.19 was raised last year.

The Board of Education made the school buses available for transporting the children to the programs, an item of no small importance in making the programs feasible.

Each of the nine shows presented by the company lasted about an hour and a half. There were two different programs — one for the first to third graders, and the other for the older children — each containing three story ballets which opened and closed with audience participation. For the older children, "Let's Build a Ballet" examined what goes into the making of a dance.

Above left: Fred Berk's "Holiday in Israel," and "Ballet Charades" choreographed by Eva Desca and Lucy Venable.
Above, top and bottom: "Enchanted Balloons."

Left: Design by boys and girls of Miss Diters' room.

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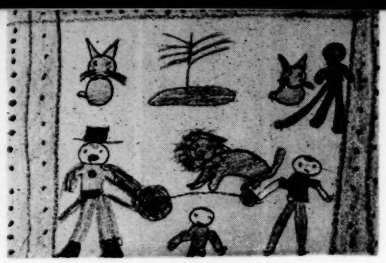


Student Impression

Merry-Go-Rounders

With all that they have accomplished this Cultural Council is not content to merely carry-on their established program. They look forward to the possibility of becoming an incorporated organization so that they may receive endowments for the purpose of giving scholarship aid to outstanding children who wish to go into the arts. They plan to widen the scope of their programs in ways that will deepen the children's understanding of the particular performing arts. They are hoping to develop a cultural program for the junior high school level similar to the one now in action.

It was no wonder that the Merry-Go-Rounders felt a keen sense of pride when the Council said "we had begun to despair that groups of children could ever be interested in the dance — but now you have shown us what can be done." As the company again employed their "bucket brigade" system for loading the truck, preparatory for heading to Rockland County, New York, where a smaller but no less enthusiastic parent group was adventuring to sponsor their first dance program, a remark made by one of the principals took on deeper meaning and seemed to have an almost pioneer ring; "We've gone so far in achieving our dreams that nothing seems impossible."

Above: A tense moment in "Forest Adventure" as the Mountain Lion appears to be getting the upper hand over Johnny. The situation receives rapt attention from this member of the audience.

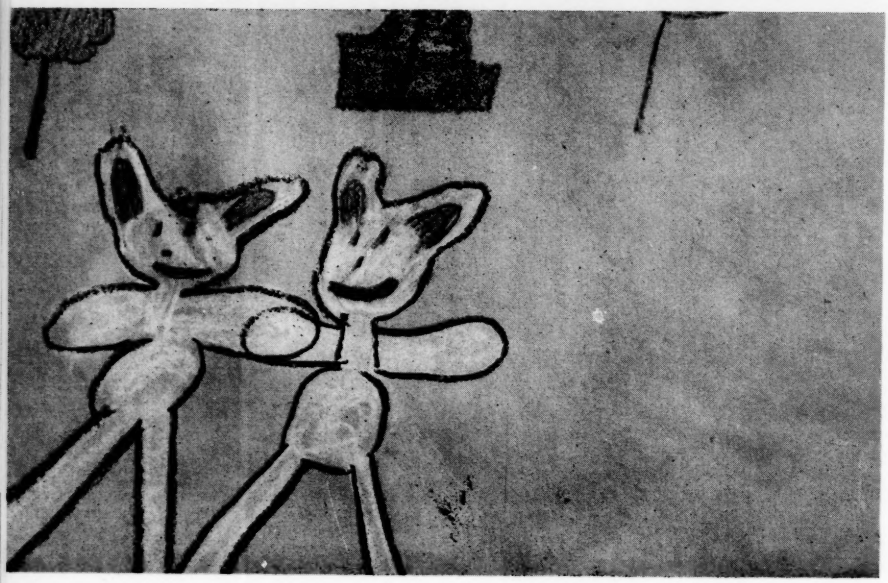
(OVER)

Merry-Go-Rounders

Top: Members of the Merry-Go-Rounders Co. had lunch each day in the cafeteria of the Louise Duffy School — a source of much pleasure and pride to the pupils.

Left above: The moment when two rabbits teach Johnny how to capture the Mountain Lion, in Bernice Mendelsohn's "Forest Adventure."
Left below: A youthful viewer's graphic interpretation of the scene.

Right top: Henry C. Tenney, Principal of the Louise Duffy School, congratulates Bonnie Bird on the success of the program. Stage Manager Jack Hartman is at left. Center: Jack and members of the company load sets, scenery and costumes "bucket brigade" style, before departing for the next stop on the tour. Bottom: The audience, happy and occupied with memories of the performance, trudge back to the special school buses that brought them.



Opposite: Even the most skeptical viewer had a word of tribute.

Dear Miss Foley

I thought the show was interesting for people who like to dance It taught people how to coordinate their muscles together. For people who play basketball it was good jumping.

I don't like to dance myself but some people who like to dance found it interesting.

Sincerely,
Robert Cowing

A class at the Copenhagen school in the Bournonville method, taught by Stanley Williams.

HORIZONS OF THE ROYAL DANISH BALLET

by LILLIAN MOORE

well-aware of its traditions, it nevertheless welcomes a contemporary approach

The Royal Danish Ballet, heir and guardian of a priceless tradition, is looking towards the future. Recognized as one of the most accomplished and stimulating companies in the world, it is nevertheless seeking wider horizons. It has determined to enrich its repertoire with the works of new choreographers, native and foreign, and, under the guidance of the distinguished teacher Vera Volkova, to strengthen its already formidable technique through the resources of the Russian school.

The contingent of dancers which recently delighted audiences at the Jacob's Pillow Dance Festival is a typical segment of the Royal Danish Ballet, exemplifying in its ten members both the unique Danish style and the new and broader approach to the whole art of ballet which is making itself felt within the company.

The freshness and vitality of the Danish dancers, their warmth and exuberance and charm, are natural qualities which they are able to release through a highly specialized medium—the technique of the classic ballet—because they have all been virtually raised in the theatre. Not only do the Danish children have their ballet classes in the Royal Theatre, but they are familiar with its stage from their earliest years of training. As youngsters they appear in crowd scenes and ensemble dances; occasionally they even play roles. By the time they become regular members of the Royal Danish Ballet, at 16 or 17, they are thoroughly at home before an audience.

It is on the Bournonville repertoire—the fabulous heritage of ballets created by the master who ruled the Danish ballet for fifty years, from 1829 to 1879—that the company has built its international reputation. During his long dictatorship, Auguste Bournonville staged dozens of ballets, and hardly one of them has been forgotten. These exquisitely preserved, completely authentic examples of the legendary romantic ballet have been a revelation to the balletomanes and critical observers who have flocked to Copenhagen since the first Danish Ballet Festival, in 1950.

With its increasing importance in the world of ballet, however, the Danes have come to realize that their art cannot live forever on past glories. It must develop; it must evolve in its own contemporary forms, if it is not to be sterile and, eventually, lifeless.

In encouraging the evolution of their ballet, the Danes have not the slightest intention of discarding or neglecting their magnificent heritage. Recognition of the virtues of Matisse or Roualt would scarcely cause the French to tear down the Louvre; and the Danes quite justly consider their Bournonville ballets as a national art treasure. To create the new without abandoning the old: this is the difficult goal which they hope to reach.

In a recent interview Mona Vangsaae, senior soloist among the dancers introduced to America at the Jacob's Pillow Dance Festival this summer, explained how the Royal Danish Ballet hopes to accomplish its ambitious task. A sensitive and intelligent artist, with a slim and adaptable body and expressive features, she is at present perhaps the most typical exemplification of the two-faceted style of the Danish Ballet. Her entire career has been spent within this company, for during her formative years she was unable to leave Denmark because of the war, and now she dances roles of such responsibility that it would be difficult for her to obtain leave of absence. Consequently she has a rare understanding of the problems facing the Danish dancers, probems which have not been diminished by the legitimate triumphs they have enjoyed in recent appearances abroad and at home.

An intensely practical people (even the artists!) the Danes have approached the question of their ballet future by strengthening its most fundamental base: the classic technique. The Danish school is the old French school, as Auguste Bournonville learned it in Paris from Auguste Vestris and Pierre Gardel. Undoubtedly the Danish master left the marks of his own personality, and his own predilections, on the teaching methods which he passed down to his successors. He stressed exercises which develop elevation and ballon, in both men and women—the Danish girls soar as lightly and freely as their partners. He trained his dancers to do perfect, twinkling, really circular ronds de jambe, to execute swift, precise and flawless beats, to mime with assurance and conviction.

On the other hand, Bournonville never emphasized pirouettes. His successors did not even bother to incorporate into the Danish technique the important nineteenth-century discovery of the Italians, the snapping movement of the head, which made possible all sorts of spectacular pirouettes and fouettés. Miss Vangsaae can remember, in her childhood—a very short time ago!—seeing male dancers execute double tours en l'air without any motion of the head. Even today, it is possible for the analytical observer to detect in some of the Danish dancers a slight awkwardness, a lack of facility in the use of the head in turns. Bournonville had no special liking for long lines. In fact, he actively disliked completely straight knees in arabesques, preferring a softer and shorter line, and rounded arms. Working with slightly bent knees, and never stretching slowly and completely, sometimes caused his dancers to develop bulky muscles, though they bounced about so briskly and merrily that audiences probably did not notice it.

Bournonville training is perfect for Bournonville ballets (and its best features might well be adapted by other schools, to their advantage) but as the only foundation for the work of other choreographers, it leaves something to be desired. It was this realization which caused Henning Bronsted, Director of the Royal Theatre in Copenhagen, to reinforce his staff with one of the greatest teachers in the world today, Vera Volkova. Since her engagement three years ago, Madame Volkova has been one of the strongest influences on the development of the Danish dancers.

Volkova is known in America chiefly as the teacher of Margot Fonteyn, who worked with her for eight years. She may also be held at least partially responsible for the phenomenal improvement of Erik Bruhn. A soloist of the Royal Danish Ballet, who had twice toured America with Ballet The-

(continued on page 52)

The influence of Russian teacher Vera Volkova has been very strong. Below: Mona Vangsaae and Flemming Flindt. Says Miss Vangsaae, "It was only when I started to work with Volkova that I stopped imitating and began to understand what I was doing." Jack B. Mitchell

CONVERSATION WITH

ROBERT HELPMANN

IN AUSTRALIA

BY BETH DEAN

Australian born Robert Helpmann has returned home. He is currently starring with Katharine Hepburn in a repertoire of three Shakespeare plays in the Old Vic Company's highly acclaimed tour of Australia. Contrary to the historic and almost universal belief that no Australian who achieves fame abroad can return and receive popular acclaim here in his homeland, Robert Helpmann's every appearance on the stage of the Tivoli Theatre in Sydney, is a personal triumph. World famous actor, choreographer, dancer and producer though he is, he has retained an exuberant warmth for the people and friends of his childhood and this feeling is returned from them in full measure.

The human side of his sometimes controversial personality, known for its steely, cold reasoning, was revealed when he quietly admitted with wistful candor that he had often contemplated returning home after he had become a star but it had always been a rather frightening thought. "After all, I was just a very young boy when I left." Then he went on, "It has been strenuous trying to see all my friends again in the limited time allowed me amidst the stresses of performing daily and opening three new productions. Few people realize that it is necessary to spend much of the day thinking about a role in order to give the best possible performance."

A call boy stuck his head in the dressing room door and announced, "Beginner for the last act, Mr. Helpmann." As the dramatic, impressive figure dressed in the Loudain Sainthill-designed black flowing robes of Shylock, stood up from his immaculate dressing table and walked out on the stage, I could not help wondering what that eager young dancer leaving Australia for the challenge and excitement of London would have said if he could have looked into the future's crystal ball to see himself now as the star of the famous Old Vic . . . to see himself in his many starring dance roles for Sadler's Wells . . . as a choreographer and director . . . "Sam Helpmann's mad son was what some of the neighbors used to think of me when I first showed an interest in theatre and dance."

His work in Shakespeare is not that of an emotional artist but is, rather, dominated by clear thinking logic. On his impetuous side Robert Helpmann provided a comment of curious fascination. "What a performance a drama company made up entirely of dancers would give!"

If this man's Shylock were any criterion I'd go a long way to catch a glimpse of such a company! His suavely dignified portrayal of Shylock fighting for his rights under the law was no snivelling, grovelling creature. Instead there was sculptured for us a character whose nobility and pride of race was marred by an Achilles heel; the obsession for gold. This Shylock is a departure from the usual point of view and is strikingly effective in its clean-cut dominance of the play. In complete contrast to his Shylock, Robert Helpmann's sense of comedy is clearly set off by the very funny scene of Petruchio's first meeting with Katherine (played by Katharine Hepburn) in *Taming of the Shrew*. This is a lusty wrestling match with such clever timing of the bawdy lines that the audience is in an uproar

Helpmann as Shylock in the Old Vic Shakespearean tour of Australia, in which he is co-starred with Katharine Hepburn.

of surprised mirth. These two are no alabaster stars on pedestals. They roll on the floor, upset furniture and give such life to the scene that both must be as physically weary as any dancing performnce could make them.

Robert Helpmann, trained as a dancer at the Sadler's Wells School, has a strong belief in theatre as a whole. He sees its component parts as interlocking pieces that should all fit snugly into a single art expression that could dissolve the segregation of pure movement from spoken drama. "Every school of ballet should have a speech department. So many dancers have found after years of study, that they are not suited to dance," he said.

"Like those lovely children dancers who grow up to be such tall young women that they tower above available classic ballet partners?" we asked.

"Exactly. But most dancers who want to learn to use their voices find that they are too late to study the necessary technique adequately. But perseverance can help that. Reviews of Moira Shearer in *Blood Wedding*, newly opened in London, hail her as *the* coming actress." She has been making steady progress as an actress since her first role in *Red Shoes*.

"What about the efforts that have been launched to have dancers sing during the course of a ballet?"

"One must be very careful not to go over the borderline into musical comedy. But if being inventive can evolve something as fine as Roland Petit's *Croquese de Diamant*, then experiments are highly worthwhile."

"Do you find that the concentration needed for Shakespeare is as great as that needed for a ballet performance — and is it as stimulating a challenge?"

Helpmann with Margot Fonteyn, whom he partnered frequently during his many years with the Sadler's Wells Ballet.

"It is infinitely more demanding. In ballet, the steps are there to be done. You dance for yourself and for the other dancers in your own little world separated from the audience the whole time. But every actor creates movements and inflections of a unique characterization, which he must communicate to the audience. His role is close to that of a choreographer."

When we asked him if he found the release from the discipline of daily barre exercises a boon, he quickly broke in, "But I do a barre every day! It is extremely useful to all acting roles. And when I can I go to class regularly. Besides, I may want to do a musical one day."

Helpmann, the dancer, has succeeded in breaking down prejudices that tend to barricade theatre into a series of tight little cubby holes. His courage comes from an indomitable belief in the interrelationships of art. And it takes courage for a star of one medium to attempt a second one in the face of straight-laced traditions.

He mentions other artistic lives as proof of the worth of the effort of inter-relationship.

"Take Massine as a young actor at the Bolshoi Theatre. He found that his greatest talent was for dance. Then there is the case of Jean Louis Barrault. My advice to all ballet teachers is: Don't churn out dancers of barre and classroom exercises alone. There are hundreds of good technicians but acting is a part of dance. I'd be willing to say that every really great ballerina would have made as great an actress had she

(*continued on page 61*)

The author at work in the studio, photographed by Min Ooka.

PHOTOGRAPHING DANCERS

BY ZACHARY FREYMAN

photographs by the author

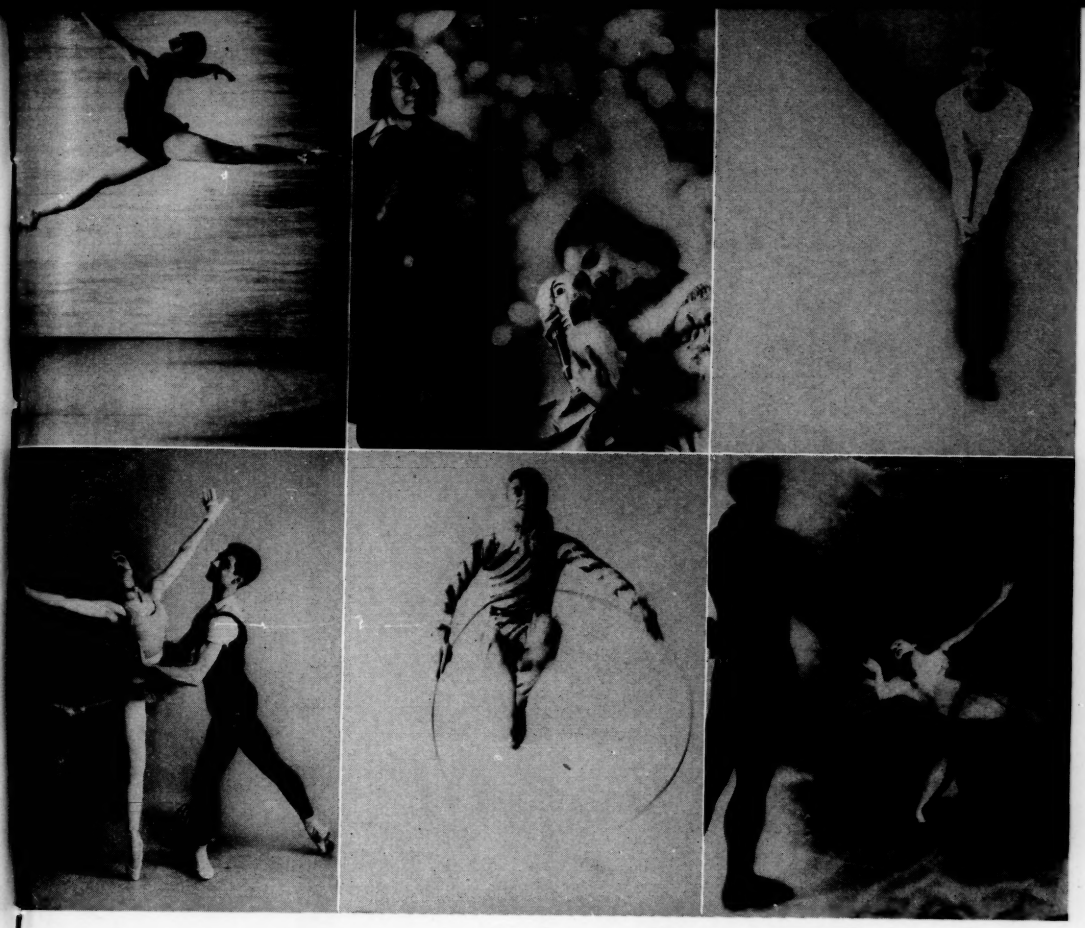
The work of Zachary Freyman, brilliant young photographer, has for several years been appearing regularly in DANCE Magazine. His work for us, consistent in its taste, charm and grace, has brought him much recognition.

Now, just in time to be of assistance to photographers everyplace who are interested in submitting photos to the unique DANCE Magazine-Fred Astaire Dance Photography Contest, which ends October 15th, 1955, we present an article by Mr. Freyman which clearly expresses his ideas and methods of procedure in taking dance photographs in a studio. Other approaches to dance photography will be studied in future issues. *L. J.*

These notes refer only to the photographing of dancers in the photographic studio. They are not applicable to reportage work in the theatre or rehearsal hall but are specifically about the studio set-up where lighting, background and other conditions are under the photographer's control and the dancer can perform a movement repeatedly for the photographer's convenience.

Dance is movement in space. Contrary-wise, a photograph is a two dimensional, static medium. This basic incompatibility of subject and medium is the photographer's primary and most difficult problem. The camera, a facile and obedient machine, will, with a minimum of human assistance, make it possible to take a picture that will be an accurate record of a particular dancer in a particular position.

But good dance photography must be more than an accurate record. I believe that the dance photographer must, despite his ill-suited medium, capture *a quality or sensation of movement.* This *quality of movement* that I look for, which tells me if I have been successful or not, I recognize by a very simple test . . . Has there been a movement before the one I see . . . Is there another that follows? Is the dancer actually dancing, not simply posing?

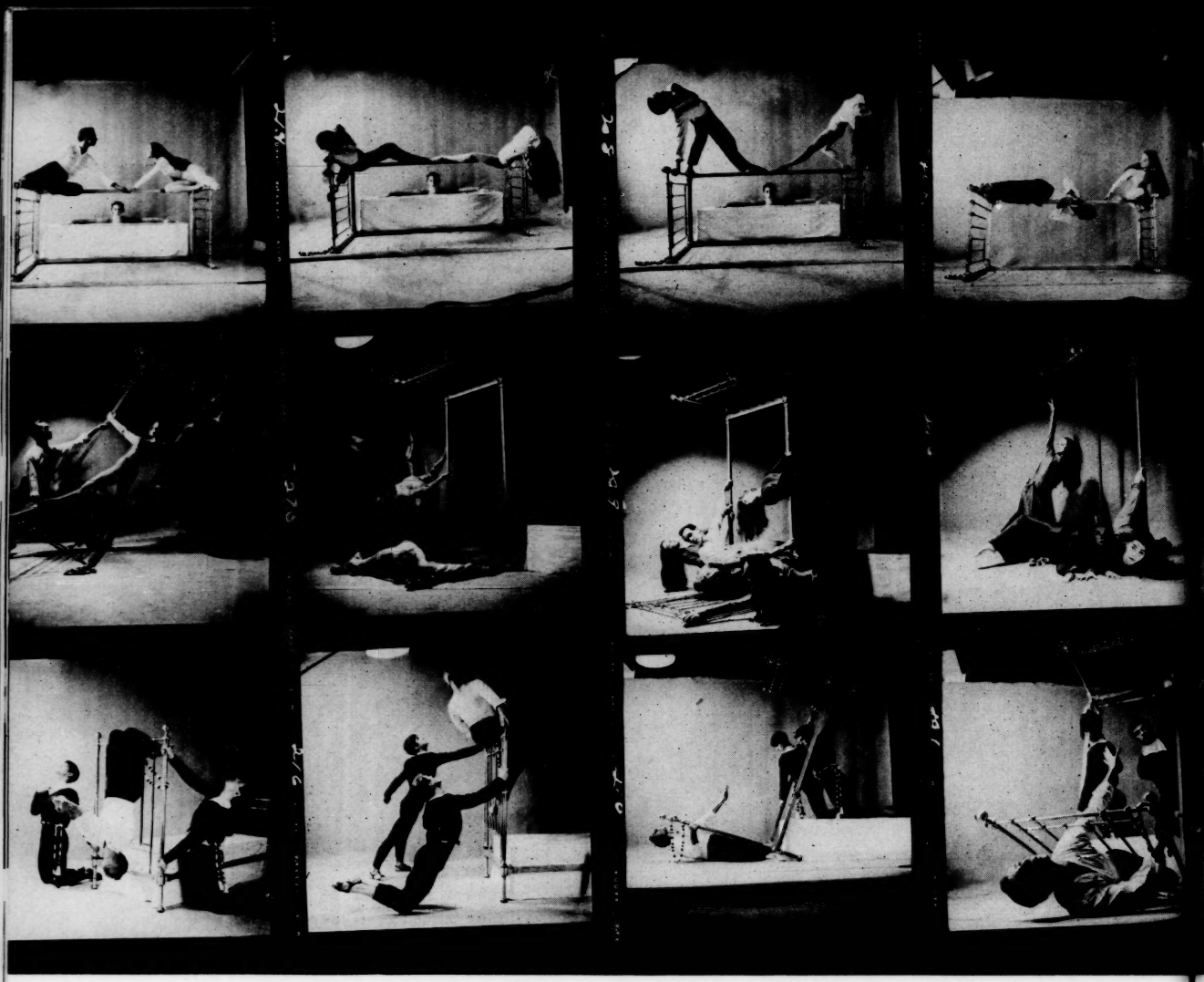


In this group of photos, most of which our readers have seen either on our covers or as Brief Biography studies, can be seen examples of the concepts of which Mr. Freyman writes in the accompanying article. Pictured L. to R. are: Lupe Serrano; Michael Arshansky and Alberta Grant; Peter Gennaro; (bottom row) Electa Arenal and Jonathan Watts; Robert Barnett, and Mark Ryder and Emily Frankel.

The movement need not be violently energetic or athletic, it may just as well be simple and quiet — but the important thing is that it *move* on the page.

To achieve such a result takes a fair amount of effort, skill, and patience and there are numerous ways to go about it. For instance, to some extent it can be arrived at by shooting part of a series of movements and not just a specific movement itself. Suppose the position to be photographed is an arabesque . . . if the dancer simply stands in place and then goes into an arabesque, the chances are that the picture will look like that — posed. However, if the dancer takes a preparatory step, such as a *glissade*, and goes from that into an arabesque and continues to move out of that into, say, fourth position *croisé*, the picture is likely to have a much more spontaneous look — a certain lift in the torso at the

(*over*)



peak of the arabesque, which will give it an entirely different look and will bring the picture to life.

Another method I employ is to choose positions which can be photographed slightly off balance, without giving a bad line to the dancer or an unpleasant sensation to the viewer. This is of help in reaching the *sensation of movement* because it automatically suggests a following action which the dancer will take to recover.

A simple but important aid is the reaction of costumes to movement. The lift or swirl of a skirt will give a tremendous feeling of action to what might otherwise be a static pose. If a choice of costumes is possible, this should always be borne in mind. Also

"I have found it important to overshoot in photographing dancers . . . For a single picture for DANCE Magazine I generally shoot 60 to 120 negatives — never less than 60." Above: Some of the hundreds of contacts of the negatives shot by the author of John Butler's "The Haunted World." Opposite: The photo selected for enlargement, showing Glen Tetley, Carmen Gutierrez and Felicia Conde in a strange moment from this tense work.

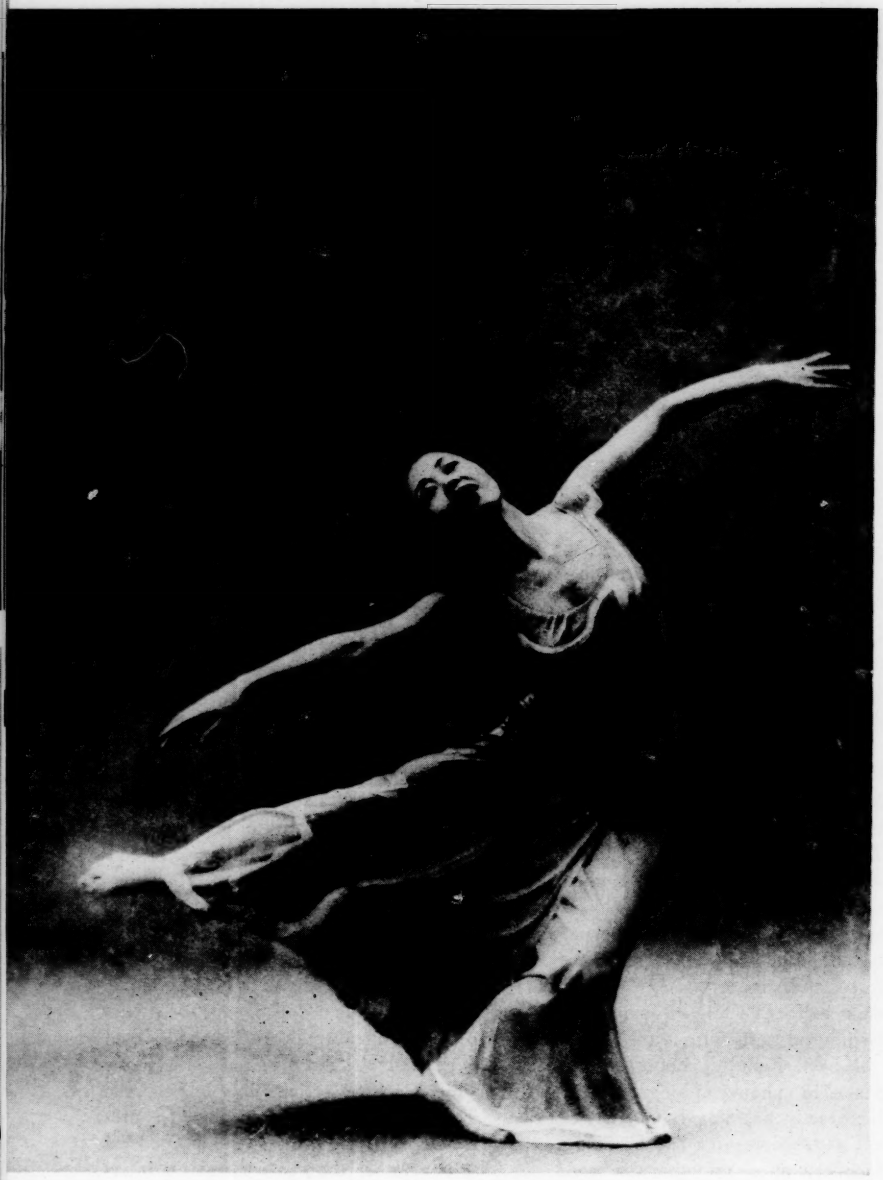
a period of experimentation before shooting, in which the reaction of the costume to various movements is tested, is very rewarding.

A controlled amount of blur in the peripheral action — hands, feet, or edges of the costume — gives a strong sense of movement, but I feel that if blur is overdone and allowed to exclude the identity or individuality of the dancer, a most important component is lost. While extensive blur is of great value and interest in the study of abstract movement, and may be quite beautiful photographically, I think that to dominate the artist's identity to the point of obliteration is a mistake. At the other extreme, too fast a shutter often results in an unpleasant "frozen" look. When every detail of dancer and costume are sharply etched during movement, the result seems artificial. The naked eye does not see it that way and so it seems wrong in the photo.

In general, I find that 1/50th of a second, for most floor movements, will usually hold the central section (head, torso, and supporting leg) of the movement in focus while allowing the faster peripheral action to blur slightly.

I have found it important to overshoot in photographing dancers. An incorrectly positioned foot, an unpleasant expression, or a bad shadow on the face can spoil an otherwise good picture, and it is difficult to watch *all* details during exposure. If a movement looks promising, I take at least six frames of it, sometimes twelve or twenty-four, (I do all black and white dance work on the Rolleiflex) to insure having one perfect negative. For a single picture for DANCE Magazine, I generally shoot sixty to a hundred and twenty negatives — never less than sixty.

As for lighting: this is, of course, dictated by the mood of the ballet, the costume or the style of the individual dancer. I try to eliminate all lights which are effective only when the dancer is in one specific place — preferring to rely on a simple, general source rather than to continually interrupt the dancer to adjust lights. Whenever possible, I try to approximate stage lighting to suggest the feeling of (over)



theatre. However, at times when it is appropriate, I shoot with only daylight.

The photographer must always seek perfection, having the dancer repeat the step many times, trying the movement from various angles, with different lighting.

Again this is personal — my picture is less than half done when the negatives are finished. A great deal of my work is done in the printing room, in the cropping and experimenting with the quality of the print, in trying various "tricks" and techniques with it, to emphasize the mood and action of the picture. I know this is frowned upon by the purist photographers — but I believe that anything which makes the picture interesting is justifiable.

All of this is technical material. Of a more subjective nature is a sensitivity to the moods of dance movement, a feeling the photographer must have for the moment when the movement is at its fullest expression. In the three or four seconds in which the dancer is holding the arabesque of which we spoke earlier, not every second would make a good picture — only for the briefest moment is it complete and full. If the photographer has no sympathy for that moment — or if he is so excited by working with a fine dancer that everything she does seems good to him — no amount of technical excellence can help him in taking a good dance picture. Discrimination and empathy are integral to dance photography.

THE END

"I choose positions which can be photographed slightly off-balance . . . This automatically suggests a following action which the dancer will take to recover". The lovely Brief Biography photo of Yuriko, left, is a fine example.

Opposite: Marilyn Smith and Jonathan Watts of the Robert Joffrey Co. illustrate that: "The movement need not be violently energetic or athletic, it may just as well be simple and quiet — but the important thing is that it move on the page".

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

BETTY JONES

Little did Betty Jones dream when, as a student she was an usherette for a Broadway run of *Othello,* that one day she would gain much glory herself as Desdemona in Jose Limon's *Moor's Pavane,* a dance version of the great Shakespearean tragedy.

In Albany, where her father was N. Y. State Director of Health and Physical Education, Betty began to take dancing lessons at the age of four. She still has her spider costume from a recital at the Vivian Milstein School where she studied tap and ballet. When the family moved to the suburbs of Albany, Betty began to concentrate on ballet with teacher Evelyn Blevins. By the time she was in her early teens, she was determined to make ballet her career.

In the summer of 1941 Betty went to Jacob's Pillow to audition for Alicia Markova and Anton Dolin, directors there for that season. Although she was younger than most of the students she was accepted and took daily classes with Miss Markova and some barre work with Dolin. For the next three summers, Betty was a scholarship student at the Pillow where, at length, she ventured into the study of modern dance with Ted Shawn as her first instructor.

Having completed her academic requirements during the first half of her senior year in high school, Betty boarded a train for New York to see what the big city had to offer. She continued her dance classes in the city, studying ballet with Anatole Vilzak, Igor Schwezoff and Aubrey Hitchins, and also Spanish with Arthur Mahoney.

Betty's unusually beautiful singing voice, which had been given a little training when she was still in high school, together with her obvious ability as a dancer, brought her an engagement in 1945 as a singer and dancer with a USO tour of *Oklahoma!*

Back at Jacob's Pillow the next summer, Betty met Jose Limon with whom she immediately began to study—the beginning of an auspicious collaboration. It was not until after she had toured the spring of 1947 in *Bloomer Girl* that she joined the Limon Co., of which she has been an outstanding member ever since. With the company she has appeared steadily in concerts in New York, on national tours, and abroad in Paris, Mexico City and South America.

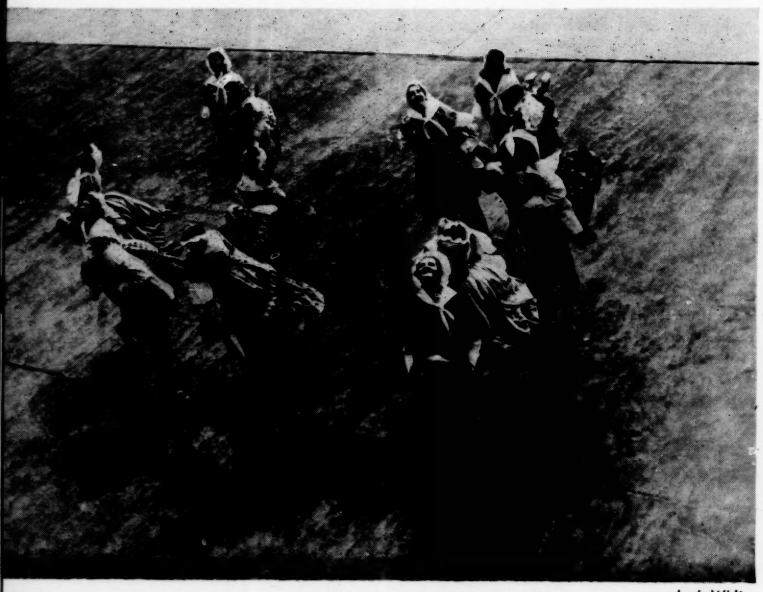
A conscientious teacher as well as sensitive performer in the Limon technique, Betty also has opportunities within the company's repertoire to use her voice. She sings the solo in the Norman Lloyd score for *La Malinche* and she both sings and dances in *The Queen's Epicedium.*

Although ballet was her first love, and she still enjoys it very much, she feels that she is better suited to modern dance, which gives her more freedom of movement. She enjoys her dual role as singer and dancer and would like to do more work which combines the two. In private life, she is Mrs. Raymond Campbell.

PEIPING OPERA IN PARIS

Chinese Theater, represented by the ancient Peiping Opera Co., scored a smash hit in the recent International Drama Festival in Paris. Critics and public were enchanted with the performers' classic style, incredibly acrobatic dance and eloquent sense of mime. Shown here are two warrior-duelists in a scene from a 600-year-old story, "The Three Encounters".

HERE AND THERE



Jack White

VIRGINIA COLONISTS DANCE IN WILLIAMSBURG PAGEANT

Paul Green's giant symphonic drama of the struggle for American independence, "The Common Glory", is seen each summer by many thousands of visitors in Williamsburg, Virginia. For the 9th season Myra Kinch has choreographed the dance sequences, one of which is shown above, for the outdoor spectacle.

ORIENTAL BALLET ON TORONTO SUMMER "PROM" SERIES

"Bunga Kambodja", a South Sea Island legend with music by Colin McPhee, was one of two ballets by Willy Blok Hanson featured in the July 7 Promenade Symphony Concert in Toronto. Dancers were Garbut Roberts, Charlotte de Neve, Erika Oswald, Joan Rouse, Lawrence Hayward, Jim O'Brien, Christy Hanson and Willy Blok Hanson.

Ken Bell

BULLRING BALLET

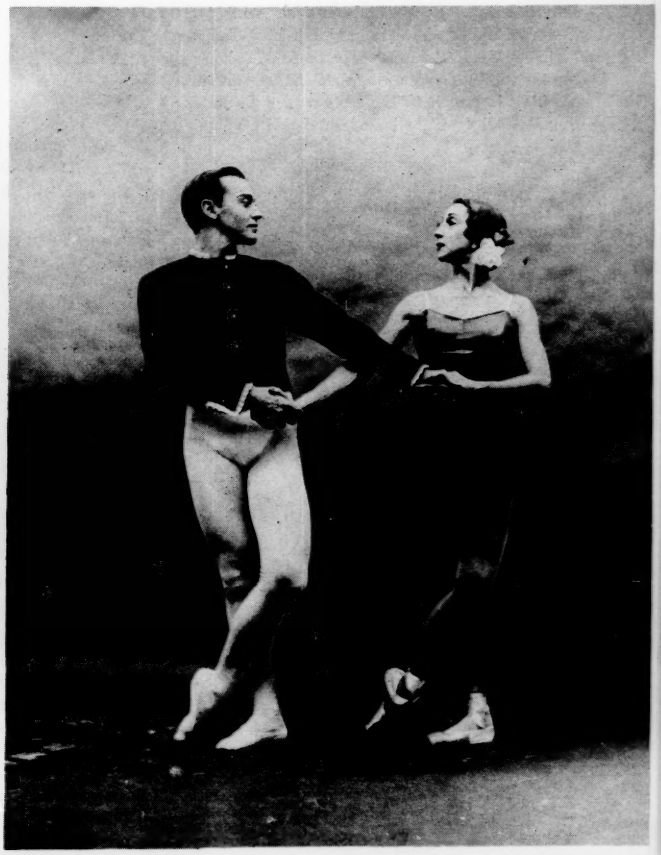
Teresa and Luisillo, who toured Venezuela and Colombia with their Ballet Espagnol this summer, are shown here dancing before an outdoor audience in Bogota which numbered 40,000 aficionados. The company, now in Spain, returns for a second U. S. tour opening in Rochester, N. Y. October 19.

Miguel Carmona

DANILOVA AT JACOB'S PILLOW SEPT. 2, 3

Michael Maule and Alexandra Danilova, back from triumphant appearances with Festival Ballet in Spain and England, will dance on the final programs at the Jacob's Pillow Festival at Lee, Mass. on Sept. 2 and 3. Originally scheduled to appear at the Pillow in August, the ubiquitous ballerina was forced to postpone the engagement because of a sprained ankle.

Rudolph de Harak



DANCE MAGAZINE'S PRIMER FOR PARENTS

BY JOSEPHINE SCHWARZ

CHAPTER 1: WHEN SHOULD YOUR CHILD BEGIN DANCING LESSONS?

A mere twenty years ago we Americans who lived in small communities had only vaudeville acts or a questionable brand of musical movies by which to acquaint ourselves with dance. And only a small percentage of parents considered sending their children to the comparatively few dance studios which existed. But with the coming of fine films and traveling musical shows, in which excellent dancing has been so beautifully integrated, touring ballet companies and finally television, we have had the opportunity to cultivate a taste for dance. And now thousands of parents support the hundreds of dance studios which have mushroomed in every village, city and town. America has not only become dance conscious but, in the vernacular "dance mad."

Many of us prefer television shows which have good dance as part of their entertainment to those which have none. *The Red Shoes, An American In Paris, "Oklahoma!"* and *Brigadoon*, to mention only a few of the outstanding movies and musicals with integrated ballets, have been smash hits. Touring ballet companies now play to packed houses, whereas a few years ago the ballet was considered "long-hair," to be attended by an intellectual few. And modern dance companies are experiencing great popularity on college and community concert series.

ILLUSTRATIONS BY EVY CARROLL

The result of these many mediums and fine performances has been astonishing. Isadora Duncan's prophecy made at the turn of the century, "I see America dancing," is being fulfilled before our eyes.

Practically every baby girl is now considered a potential ballerina. From the moment she lies kicking in her bassinet the majority of mamas and papas dream of the day she will don a pair of pink toe shoes and dance her way into the hearts of her countrymen. If the shoes are not pink, then they are shiny black with taps, the soft doeskin of an acrobatic sandal or, on occasion, the unshod feet of the modern dancer. And more and more parents are sending their young sons to dance studios with the hope that they will become highly paid star performers in the entertainment world.

With so many dance enthusiasts in our country the time is ripe for a liberal education concerning the training of dancers. Since dance training begins at an early age, it is the parents, naturally, who need and seek information concerning dance education.

Parents with dreams of a career for their offspring, or those interested in having their children study because they are aware of the physical, emotional and cultural enrichment resulting from good dance training, will invariably question first, "At what age should our youngster start to study dance?" The following lengthy answer to this simple question should help clarify the misinformation resulting from high pressure salesmanship common to the many commercial studios which have so recently mushroomed.

Before the Age of 3

From the age of six months, most youngsters bounce or sway, wave their hands or jiggle when they hear music. This is a natural response to rhythmic beat. Children learn movement through imitation. You pat-a-cake; baby pat-a-cakes. You wave bye-bye; baby waves bye-bye. The 2 year old stands before the television screen fascinated. A moment later the precious little monkey reproduces, in a baby way, a recognizable imitation of the dancer she or he has just seen. This is natural. It happens to all alert youngsters.

Too many eager parents, mamas particularly, want to rush their toddlers to a dance class at the first sign of these natural responses. Eagerness too often overcomes common sense.

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Unfortunately some private studios take advantage of parents' delight in their youngsters' response to music or native ability to imitate. They accept children under three as ballet and tap students. Do not be misled. These teachers are often more interested in your purse than your child.

Only play-party games, folk dances or simple rhythmic and creative movement, the types of dance incorporated in progressive nursery school programs, are acceptable before the age of three. And these only if the little ones are directed by an especially trained and capable teacher.

So don't exploit your adorable toddler's charms by rushing him or her into formal dance training.

At The Age of 3

Keep your eagerness in check for your three-year-olds. They are still too young to have their natural gifts molded by anyone but themselves or an extremely capable teacher. You can understand why it is advisable to allow a natural imitative movement and rhythmic response to develop freely until it can be intelligently directed. Encourage your little ones to dance to their hearts' content, but let them dance as they will rather than as others will. A bud often refuses to flower if plucked too soon.

But — if you have an only child, playmateless, with no nursery school available and you wish him or her to have social contact with other children, you might make an exception and consider a good dance teacher who specializes in pre-school children's dance. Remember, however, a three-year-old's attention span is very short and his physical ability limited. Expect nothing more than the social benefits, rhythmic training and creative experience presented as supervised activity. You already enjoy the adorable cuteness.

At 4 Years of Age

You are getting closer to the right time. But it is better to take advantage of nursery school training if possible. At this age a child going to nursery school benefits more from short daily periods of dance (as presented in most pre-school programs) specially adapted to this young age group, than from one lesson a week in a dance studio.

However, if you are very eager for training, you will find practically every private studio has a pre-school division. But remember, this is not formal training and later, when you start fretting over your half-grown child because he or she is not advancing fast enough for the length of time spent in study, count only from the six-year-old's level.

At The Age of 5

Discuss the kindergarten program with your child's teacher to see if dancing is included. In case it is not, consider your child's capacity for outside activities. Should you feel he or she can handle an extra activity, and will enjoy and profit by lessons with a good teacher experienced in handling this age group, very well. But don't rush. There's no hurry.

On the other hand, much may be gained by an early beginning with a private teacher when a child has a physical or personality problem that demands special attention. This is true providing your dance teacher is intelligently equipped to handle the problem, offers small specialized classes for pre-school children and your doctor thinks it wise.

At The Age of 6

You have the green light. But there is a parking place at the curb where you can wait until:

At The Ages of 7, 8, 9, etc.

But until the bright day dawns, and it is approaching, when dance will be a part of our public school system, you have now to consider the small inconvenience and added expense of sending your child to a private teacher. *(continued on page 84)*

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THE BALLROOM BULLETIN

Andy Warhol

A Fun Item: The Cha-Cha Choo-Choo Caboose

BY DOROTHEA DURYEA OHL

Have you attached a Caboose to your Choo-Choo?

First let us describe the Choo-Choo. Perhaps you already know this dance (some call it "Challenge") as it was described by the Butlers in the February 1955 issue of DANCE Magazine. In any case, here's a brief review.

The Choo-Choo

Partners both move in the same direction. Both face in the same direction, girl standing two or three feet behind the man. Girl does same steps as the man, using other foot.

Man's Part:

2 slow steps forw'd: L, R (1, 2)

3 small quick steps: L forw'd, close R not quite all the way to L, L forw'd (3 and 4). Three and four is Cha-Cha-Cha.

Repeat the preceding 4 cts. beginning R, still moving in the same direction (5, 6, 7 and 8)

Without moving out of place, each makes a half-turn to the R to face in the opposite direction. Continue with the 2 slow steps, the man turning to step back on L and forw'd on R. (Girl is now in front, man 2 or 3 feet behind her.)

Repeat cts. 3 and 4, 5, 6, 7 and 8 in the new direction.

You can keep this up indefinitely, shuttling back and forth. When done as part of Cha-Cha-Cha or Mambo, the couple usually does the "2 slows and 3 quicks" (sometimes called Triple Mambo) several times in separation position face to face, girl going back as man moves forw'd; as man moves back, girl goes forw'd. Then the man alone makes a one-half turn to place couple in Choo-Choo position. They Choo-Choo several times, then the man alone makes another one-half turn and returns to face partner. The man doesn't always do it the same number of times in either direction. So the girl must follow through by watching closely when she's in front and he's in back. This is where eyes in the back of the head come in handy!

Now to Attach a Caboose

Some really adept dancers have taken to doing the Choo-Choo attached to one another, the one in back placing his or her hands at the waist of the one in front. They usually start it by Choo-Chooing a few times, then when it is the man's turn to dance behind his partner, he moves up close behind her (committing a deliberate foot fault so that he can use the same foot as she does. This is usually done by placing *no* weight on his right foot the last time in that sequence so that he can start again with his right). He then places his hands at her waist. The train now has its caboose. The man must commit another foot fault, reversing his previous procedure, so he can again face his partner to resume closed position.

Choo-Choo Caboose, Whoo-Whoo

This makes you think of the Bunny Hop. It is Caboose done as a group number.

Stand in line, one behind the other, all facing the same direction. Place hands on hips of one in front, except the leader, who raises his or her right hand — which is holding the cord of the train's steam whistle. All start with L and Choo-Choo forw'd L and R. As everyone executes a smart one-half turn to right to face in the opposite direction (without moving out of line) the leader pulls down on the steam whistle cord twice, and everyone shouts "Whoo-Whoo!" The former leader now becomes the last in line (the Caboose) and the group Choo-Choo's the other way, the previous Caboose having become the new leader.

This lends itself to endless variations according to the originality of the leader.

Have fun, and a happy Whoo-Whoo to you, too!

THE END

Barrett Gallagher

DANCING IS A VERB *BY PAUL DRAPER*

Many of you who read this—dancers and teachers—will have returned from summer courses and conventions to your schools and classes.

I hope you found what you wanted. I hope what you wanted was valuable. I hope it was more than routines for beginners and advanced pupils . . . routines for exercises at the barre . . . new ideas for numbers to placate or delight mothers . . . or anything, so long as it could be written down in a note-book and dispensed later.

I hope some of you returned with new muscles, more flexible joints, better balance, a surer posture, and a greater love of dancing.

You probably sense the trend of this article. It is to plead that dancing be considered as a verb and not as a noun.

Dancing is an act, not a substance. A large amount of knowledge is necessary in order to dance or to teach. And most of it has to be written down because no one could remember it all. But dancing itself doesn't happen by absorption of notes nor by learning set routines. I find that many people think of dancing as an already existing pattern into which they can fit themselves or their pupils and become or make dancers. "Hop—shuffle—ball—change—wing—step—step" or "glissade, pas-de-bourée," if they are in a routine, are to be learned as they come and the learned result is proof that you know how to dance. Material, material, material. For little tots, big tots and all shape tots.

That is dancing as a noun. From the outside inward.

My idea of dancing as a verb does not eliminate the function of learning by example and by rote—they are essential to any dancer. But essentially the aim of a dancer is to dance and not to be a parrot—each movement and step must be done from the inside out until such surety of control is achieved that a routine is no sign of anything except your dancing expression.

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I have met with a fair cross-section of all sorts of pupils. Some learn fast, some slowly, some are naturally gifted, some aren't. There is, however, one predominant factor common to very nearly every one of them. They would rather be dancers than *dance*. They would rather learn a step or a combination in their heads alone than in their heads and bodies too. I consider my chief responsibility when I teach to attempt to instill an ever greater desire to dance. Steps and combinations prove almost irresistible. Improvisation is difficult but unless students can move by their own volition, I do not consider I have taught them much.

An average head learns fast – a body doesn't.

Most dancing is made up of very unnatural movements. The body resists them. In learning to dance well, one must often follow the line of *most* resistance. Very few people will do this by an intellectual understanding of the fact. It's too much work. Dancing begins in the bones and the guts.

This beginning needs love and love and love. Not love to be a star dancer, but love to dance. Love to tell all your secrets from the inside out, by means of a body so beautifully trained that no audience can watch you without knowing something new about themselves. Love to create something that hasn't existed before. Love of making a difference.

Some of you are like this and you will not cease to progress. Every new thing you discover will grow and be put to use. Many of you would rather be dancers in your imagination. You may take fifteen lessons a week, or twenty, but you'll go where your style is taught, or where the stars go, or where fashion dictates. You'll follow the line of *least* resistance. You'll probably become a dancer and make a living at it. (Some dancers do make a living, in spite of all rumors.) But it is unlikely that you will *dance*. It is unlikely that dancing will become a means of communication for you.

Those who attempt to solve this problem by dancing will find that thousands of hours take less time than a five tap wing. The endless repetitions of shuffles or battements or contractions and releases will be but a moment. The body, directed by love, can stand anything. It really rebels only when the aim is superficial.

It appears we haven't had any steps at all in this article. An article on tap dancing should have at least one. Here it is . . . Stand straight on both feet. Head up. Shoulders down. Look like yourself. Start with either foot. Walk forward. The music is a steady moving four. Never stop.

THE END

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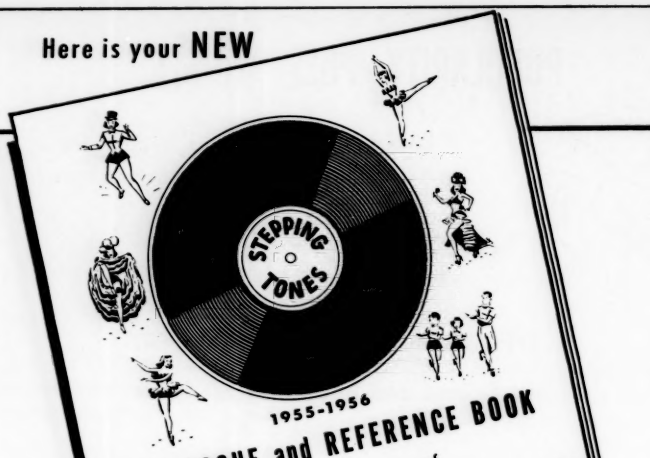

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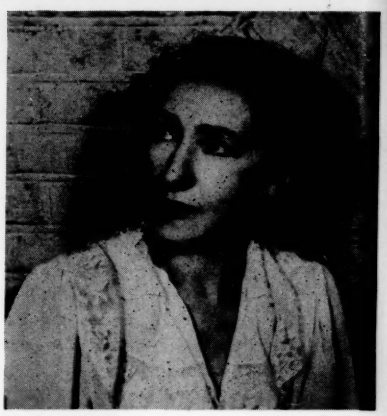

Danish Ballet *Vera Volkova*

(*continued from page 33*)

atre, he returned to Copenhagen in 1952 and spent the next two years dancing at the Royal Theatre and working under Volkova. He came back to the United States last autumn a magnificent dancer; his recent debut as Albrecht in *Giselle*, with Alicia Markova, was an unforgettable occasion.

Volkova is an exponent of the Russian classical school, and her method does not depart in any of its fundamentals from that which is taught by innumerable Russian teachers in Paris, London, and New York. She was trained in Leningrad by Vaganova and Romanova (the mother of Galina Ulanova) and in London by the late Nicholas Legat; and she follows their precepts. She has a deep respect for correct placement, and works always for length and simplicity of line. Her feeling for lyrical movement and the "grand manner" is tempered by an impeccable taste. Nevertheless, her principal secret lies in her attitude towards teaching, the *way* she teaches.

With complete concentration on what she is doing, she studies each individual pupil. In class she never relaxes for a moment. When she notices a fault, she knows exactly how to correct it; but she seems to sense, as well, the treatment which will bring out the very best in each dancer. To one she speaks quietly and briefly; another may need a harsher admonition; a third thrives only on constant encouragement. It was gratifying to hear Miss Vangsaae as she described Volkova's teaching with glowing enthusiasm, confirm exactly the things I had observed in watching classes in Copenhagen last year.

"It was only when I started working with Volkova that I really began to understand classical dancing," Miss Vangsaae explained, "before that I did as I was told, without really knowing why. I imitated the things

(*continued on page 58*)

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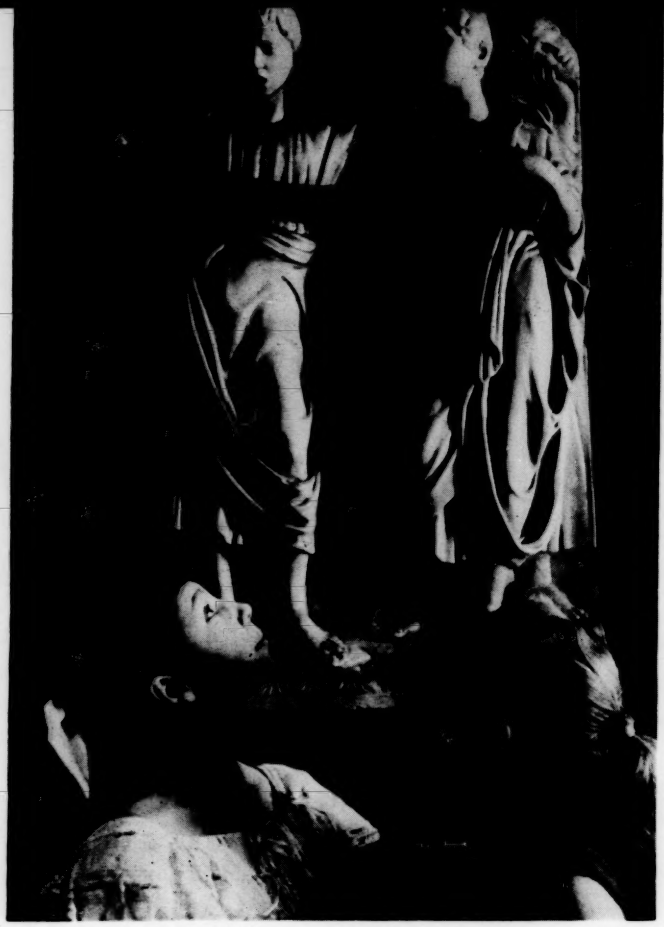
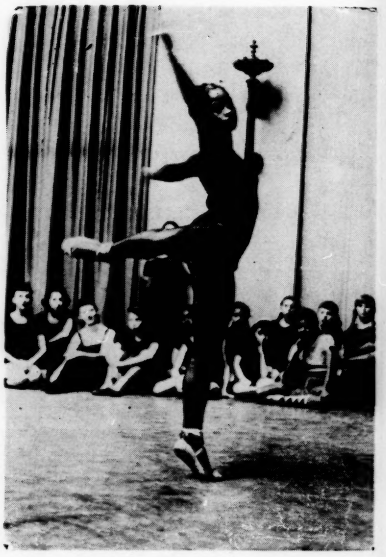


Members of the Museum's Dance Theatre for Children stop on their way to a Sculpture Court rehearsal (see pictures below and opposite) to admire a marble bas-relief.

THE YOUNG DANCER SALUTES

The Brooklyn Museum Dance Theatre

BY REGINA WOODY



PHOTOS BY HERB FLATOW

The Brooklyn Museum is a treasure house of the past as well as the proving ground for the arts of the future. Its spacious galleries are full of fine old sculpture and magnificent paintings. After school hours and on Saturdays it is full of eager boys and girls hurrying along the marble corridors. Some are headed for painting and sculpture classes, while others are carrying ballet bags, and surprisingly enough, are on their way to a dance rehearsal. In this museum, where contemporary culture in many forms is an important part of the tradition, an active majority of its visitors use it as a community center in which to practice the arts as well as to enjoy them as spectators.

The Brooklyn Museum Dance Theatre for Children was founded by Miss Pieter Dominick, its director and choreographer, in 1947 in order to give children between the ages of 9-16 the chance to dance together and thus experience the demands, disciplines, and satisfactions inherent in theatre art. Fifty boys and girls from different dancing schools make up the personnel of the group. Members are expected and encouraged to study with teachers of their own choice for the Museum Theatre Dance group is not a dance school but a performing group. New members enter the group each year through an open audition. Some have been with the company since it first started.

The Museum Dance Theatre for Children functions under the Education Department of the Museum, one of the most progressive of the country's art centers. Its Curator, Hanna T. Rose, also acts as its stage manager. Joseph C. Noethen, Assistant Superintendent of Schools and a Trustee of the Museum, is an enthusiastic supporter of the group and looks after its publicity and make-up. Indeed, everyone on the Museum staff gets into the act. Master carpenters and painters can be found constructing bits of decor and props like steps, planets, oceans, anvils, and muskets in their spare time. When there is to be a performance, electricians hook up spots while Joseph Seebeck, Custodian of the building and his staff make sure that everything gleams brightly and is in perfect order. The guards give out programs and restrain dance enthusiasts in the audience from crawling on stage to assist the performers.

One new production a year is assured. Sometimes there are two. Performances are given in the Sculpture Court, which seats 1200 people. The programs are danced for and by children, but though they are childlike, they are not childish. The nine original works presented by them since 1947: *A Star for Sam; Universe Express (Rocket Ship); Dreams; This is My House; Visitor from Planet X; Water Fantasy; Olympus, New York; Story of the Dance;* and *Dance Theatre Review* have all been written and choreographed by Miss Dominick, with the cooperation of the children.

Miss Dominick's contribution of choreography and training is a labor of love. "I try to bring to these children the rich world and tradition of the theatre gained through my own fifteen years of professional life as actress, theatre dancer, and concert dancer. I know what it means to be a member of an RKO dance act which plays five shows a day, closes at 11:30 and entrains immediately for the next one-night stand. I have jumped on a train at midnight and after sitting upright all night rushed to the theatre for an 8:30 a.m. rehearsal with the orchestra. A quick bite, a change of costume and on stage at 12 noon!

"As a concert dancer I learned to scrimp and save and eat sparingly. I was one of the pioneers in the modern dance field. I gave solo recitals at the McMillin Theatre at Columbia University and the Westchester County Center Theatre in its early years. I look on each session of our Brooklyn Museum Children's Theatre Dance Group as a real rehearsal. I feel I am still pioneering in dance as I work with these young dancers. It is the theatre angle that children want and need to give them true satisfaction."

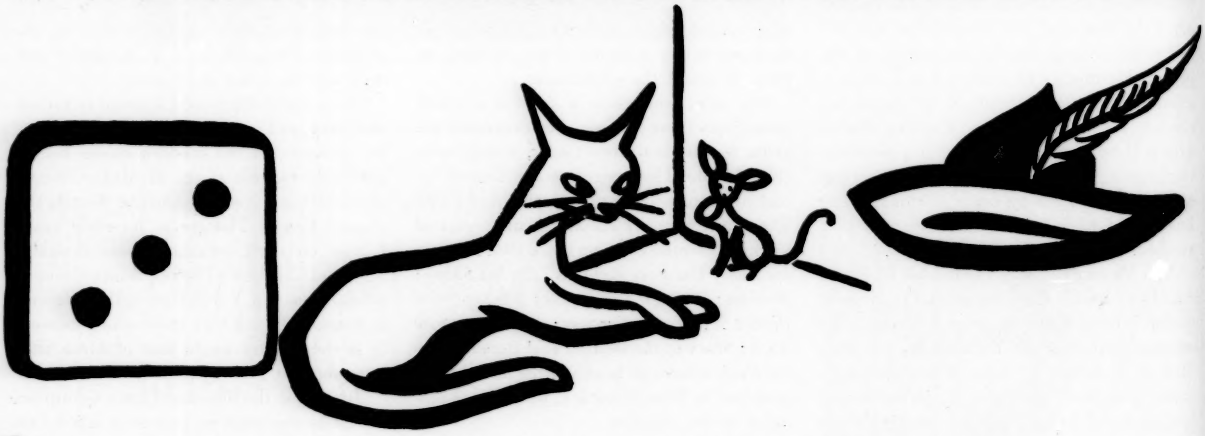
Funds for the Theatre Dance Group are raised by one paid performance and by the Parents and Schools Committee for Better Brooklyn, who also help defray costume expenses and the expenses of the free children's matinee given each year during the holiday season. The costumes are designed and executed by the mothers.

The Brooklyn Museum Dance Theatre for Children is a stimulating example of what can be done by blending the old with the new, the past with the future and the knowledge of the professional world with the dreams of tomorrow's youthful dancers.

BALLET REBUS: Guess My Name

by REGINA WOODY & ARLINE THOMSON

1 I am well-known as a one-act ballet, but in full version have three acts.



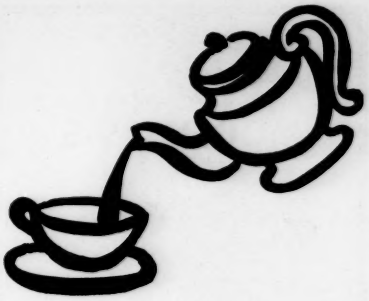
2 Although no American company now performs me, I am remembered as one of Massine's best.

Turn the page upside down for all the answers.

Answers:

On this page:
1 *Swan Lake*
2 *Three Cornered Hat*

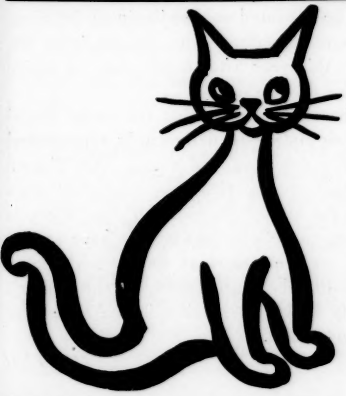
Opposite page:
3 *Card Party*
4 *The Sleeping Beauty*
5 *Variations:* *Three Ivans Puss In Boots*



3 Stravinsky's music helps make me a good deal.

4 Beloved in dance form, I tell the story of a favorite fairy tale.

5 Both I and the Rebus below me are variations from the ballet above.



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Danish Ballet

(*continued from page 52*)

I was shown, and danced instinctively, because I enjoyed it; but now I am able to understand exactly what I am working for."

Certainly the Danish dancers (and Vangsaae in particular) have become more versatile since studying with Volkova; they dance the Bournonville ballets with their former brilliance and charm, but their range has broadened immeasurably.

The introduction of a Russian teacher in Copenhagen has not meant the abolition of Bournonville training. The children, when they enter the Royal Theatre ballet school at 8 or 9, first learn placement and simple exercises from one of the dancers in the company (in 1952-54 it was Erik Bruhn; last season, Vivi Thorberg). From the age of 10 to 15 they learn the Bournonville method, under Stanley Williams, one of the company's most accomplished artists (he was born of English parents, but trained from childhood in the Danish Royal Theatre). At 16 they pass into Volkova's class, and after becoming members of the company they continue under her tutelage.

Technique is, of course, only the vocabulary of ballet. If it is to remain a living language it must be constantly renewed in choreography; and Denmark is encouraging its young choreographers. The company's ballet master, Niels Bjorn Larsen, and several of its leading dancers, such as Erik Bruhn, Borge Ralov, Frank Schaufuss and Fredbjorn Bjornsson, have been given opportunities to stage new ballets. In addition, guest choreographers have been invited with increasing frequency. (This is nothing new: in the eighteenth century Vincenzo Galeotti and Giovanni Sacco were brought to Copenhagen from Italy, and Antoine Bournonville, father of the great Auguste, started his Danish career as a guest.)

In recent years Leonide Massine has staged several of his works for the Danes (he is an admirer of the "Danish rond de jambe"); Vida Brown and John Taras have visited Copenhagen to produce works by George Balanchine; and, last May, Frederick Ashton created a full-length ballet, Prokofiev's *Romeo et Juliette*, especially for them. It was Mona Vangsaae whom the British choreographer chose for his Juliette, and, according to reports from the recent Festival, she fully justified the choice. The entire company seems to have enjoyed working under Ashton, and glowing accounts of the ballet he created for them make this easily understandable.

The Bournonville ballets, meanwhile, are rehearsed with loving care and scrupulous attention to detail (even to the extent that pirouettes originally arranged off pointe, in the days before the invention of blocked shoes made it possible to turn on toe, must still be executed on demi-pointe) by Hans Brenaa, a veteran who retired from the stage this year after many years of active service as a dancer.

There are rumors that the entire Royal Danish Ballet—so delightfully represented by the ten dancers whom Ted Shawn brought to America this year—may soon visit the United States. If it does, there is reason to believe that it may have an impact on the American dance world comparable only to that made by the Sadler's Wells Ballet on its first appearance here six years ago.

THE END

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(*continued from page 18*)

tations. But the Sadler's Wells Ballet has grown tremendously since the early days when it could boast only one classical ballerina at a time and as young dancers come to maturity it is the policy of Ninette de Valois to launch them in these great testing roles, one at a time and with a suitable interval between.

The classical ballets, occupying as they do an entire evening, make up a large proportion of the company's performances—perhaps one-third of the total in an average season. From the very beginning (when the productions were modest affairs compared to the ones we see today) the public has held these works in very great affection and their box office appeal has never waned. No single dancer could carry the responsibility of all performances over a long period of years but the policy of alternative casts is not only to give breathing space to the *prima ballerina*: it provides opportunities for the ambitious younger dancers to show their prowess and provides a continual fillip of interest for the audience. English audiences love to compare different characterisations of the same role. A new Odette-Odile or a new Aurora will infallibly bring out all the balletomanes from under their stones.

At the same time the policy equips these dancers with a repertoire of international value and importance. *Le Lac des Cygnes* and *The Sleeping Beauty* have, in recent years, been produced in many of the opera houses of Europe and all the Sadler's Wells ballerinas receive many invitations to dance these classical roles overseas. Fonteyn has danced Odette-Odile in Belgrade and Helsinki, and Aurora in Stockholm; Beryl Grey has danced Odette-Odile in Helsinki and Stockholm, and Beriosova the same role in Belgrade. Nadia Nerina has toured widely in her native South Africa with a programme consisting mostly of classics; Rowena Jackson made a memorable tour of New Zealand in 1954; Violetta Elvin's Swan Queen has been applauded as far afield as Milan, Copenhagen and Rio de Janeiro.

Leave of absence from the main company for these guest appearances overseas is permitted by the Administrator of the Royal Opera House, Covent

Garden, for short periods of time providing they do not interfere with programmes at home. Ninette de Valois is a firm believer in the twin benefits of showing her dancers to new audiences, by means of these visits, and also of giving the dancers themselves an opportunity for new experiences and personal triumphs — so important in maintaining morale in a large company where there are so many dancers to share a limited number of roles (and first nights).

The policy of alternative casts is popular in London with both dancers and audiences. Only one small dissatisfaction is widely voiced. When all six of the company's most talented dancers are "ballerinas" the ranks of soloists sometimes appear a little thin. London is still hoping one day to see a performance of *The Sleeping Beauty* in which Fonteyn's Aurora will be the shining lodestar in a constellation that also includes Elvin, Grey, Nerina, Jackson and Beriosova. *Mary Clarke*

Helpmann

(*continued from page 37*)

chosen to do so. But if you are not trained in acting yourself — don't attempt teaching it! The technique is every bit as demanding a study as ballet. And by the way, the Sadler's Wells School now has a drama section which is proving to be a highly successful innovation."

Mr. Helpmann volunteered that of the many questions he is asked, "Should my child study music?" is one of the most frequent.

"Constant Lambert taught us all music appreciation at Sadler's Wells. I think that is vitally necessary even if you never played an instrument. Mr. Lambert was so sincerely interested in helping us to understand his aspect of theatre that from him I learned enough to be able to read a score alongside the conductor. This asset was invaluable to me when I produced opera."

It was very clear that Helpmann has not lost his interest in or affection for ballet and we noticed that the lovely little photograph on his dressing table was of Margot Fonteyn, partner of his greatest moments in ballet.

But besides his ardour for the dance and his interest in inspiring young dancers to reach out beyond themselves, one feels that his is a restless talent, endlessly seeking new Everests in art to conquer.

Right now Australia is thrilled and proud to see its famous dancing-acting son appearing in Shakespeare and many would like to see him again soon — perhaps heading a ballet company next time. *THE END*

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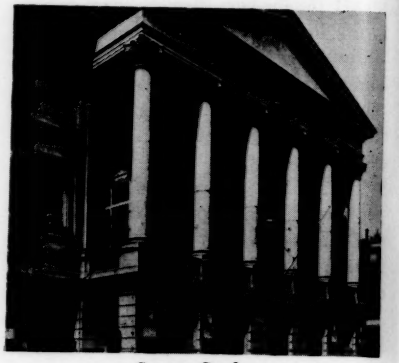
LETTERS FROM A BALLETOMANE IN EUROPE

BY SAUL GOODMAN photos by the author

London

The flight across the ocean was wonderful — before I realized how many miles we had traveled, we had arrived. I had a ticket to see *The Boyfriend* on my first night in London. I enjoyed it very much although I had already seen it twice in New York. The only difference I could detect was in the tempo of the Riviera dance number, which is done much faster in New York. Also, the role of the French maid is larger in London and includes a snappy song called *It's Nicer in Nice.*

The next night I began my ballet-going with the Sadler's Wells' performance at Covent Garden. The program started with Ashton's new *Madame Chrysanthéme,* a beautifully costumed and staged ballet. It has an Oriental theme, in my opinion rarely, if ever, a suitable subject for ballet. Either the result is too Oriental, which detracts from the ballet, or if it is balletic, it is not Oriental enough. What I liked best was the *pas de deux,* beautifully choreographed, and danced extremely well by Elaine Fifield and Alexander Grant.



Covent Garden

This ballet has become popular with English audiences, who are more fond of story ballets than I am. Next was *Symphonic Variations* which I anticipated with joy, having seen it performed by the company in New York. This particular performance did not duplicate the sparkle of the ballet as I recalled it, and

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somehow, I don't think it was my memory that was at fault this time. *Three Cornered Hat* closed the program, but I did not get back to my seat until the final curtain. I had gone backstage directly after the second ballet to say "hello" to Margot Fonteyn, but the visit lasted much longer than I had expected. We talked of the forthcoming visit of the company to the U.S., and Miss Fonteyn said that she had spoken to Danny Kaye earlier in the day. He was to open at the Palladium later in the week, and had voiced his anxieties to her. "I know exactly how he feels," said Miss Fonteyn, "because I feel the same way just before we open in New York."

Margot Fonteyn backstage.

I again went to Covent Garden the following week to see *Homage to the Queen*, which I had not seen previously. However, upon my arrival I discovered that the "program subject to change without notice" applies at Covent Garden, too. *Homage* was replaced by *Madame Chrysanthéme*. The second ballet was *Les Sylphides* which Margot Fonteyn has resumed dancing this year after not having danced it for eight years, and she did a beautiful job of it. The ballet has been restaged and contains *corps* groupings which are interestingly different from what we are used to. An unusual pale green lighting gave a lovely over-all effect. David Blair partnered Miss Fonteyn for the very first time at this performance, and although understandably nervous, he did very well. The third ballet was *Checkmate*, excellently danced, although, in my humble opinion, overlong.

I also attended one performance at the Wells Theatre of the Sadler's Wells Theatre Ballet. The program consisted of *Les Patineurs*, delightfully danced, *Blood Wedding*, based on the Lorca play, and *Cafe des Sports*, best described as having a "let's go Bohemian" theme. I wasn't exactly thrilled with either of these ballets, both of which were new to me, but I understand that *Blood Wedding* is very popular with local audiences. However, the variety of the program gave the dancers a wide range of ballets in which to perform, and it was interesting to watch them at it.

Copenhagen

Did I say how cold it had been in London? When I left I thought that no other place could be colder in June but I was wrong. It was freezing at the airport when I arrived here, and has been cold, though clear, all through my visit. I'm assured that this is very unusual and that last year at this time, it was very warm. But I always have to wear at

(*continued on page 64*)

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Balletomane

(*continued from page 63*)

least a sweater under my jacket. I arrived in time to catch the second of the only two performances of the season given of a new, full-length *Romeo and Juliet*, choreographed for the company by Frederick Ashton to Serge Prokofiev's music. There was a great deal of excitement and anticipation about the production and apparently everyone was very happy with the results. I was amazed to learn that the ballet had been in rehearsal for only three and a half weeks. I enjoyed it quite a lot, but with some misgivings. Originally Erik Bruhn was to dance the role of Romeo but because he was with Ballet Theatre in

The author and a friend in Copenhagen.

the U.S., he could not be in Copenhagen until almost a week before the premiere. It was therefore done instead, and superbly, by young Henning Kronstam. Juliet was danced by Mona Vangsaae, a lovely dancer in the first rank (they are not called ballerinas here). Personally, I think it is an almost impossible task to extend this story to a full evening of dance, although the Russians are supposed to have done it well. Additions to the story line, like group dances, although lovely in themselves, slow up the action greatly. I also feel that use of the full, large stage here, even though curtained in part, tends to dwarf and impersonalize the romantic scenes. But what I objected to most was what might be called the "death dances" following the dual between Mercutio and Tybalt, which were reminiscent

Erik Bruhn and Vera Volkova.

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of those operas where the hero or heroine go on singing long after death has come. I also thought the Juliet of the third act was very neurotic, a concept of the role quite new to me. Mine was certainly a minority opinion, but I'll stick by it. The ballet has, of course, much merit and I am curious about whether Mr. Ashton will make any changes in it for the company's performances at the Edinburg Festival in late August.

Inge Sand and Henning Kronstam

Hard to believe, the Royal Danish Ballet dancers may not take curtain calls after a performance here! However, during the Ballet Festival, one curtain call was permitted after each ballet. After *Romeo and Juliet* the company took one call, and then, in response to much applause, bravo, and stamping of feet by the audience, a second call was finally permitted. I can't imagine what can be the reason for such a policy. More about other ballets on the Festival next time. Copenhagen is beautiful and the food is excellent. The pastry, particularly, is a menace to the waistline.

I have been going to the Royal Theatre every night since each has a different program, and I am certainly enjoying what I am seeing, even if I sound over-critical at times. The standard of performance here is unusually high, which indicates that the Danes are critical, too. *Symphony in C* in colored costumes was an unusual sight: the first movement had the dancers in dark red, the second in light blue, the third in white and the fourth in dark blue. I personally dislike dark costumes in this type of ballet, and would have preferred pastels, and even then, I don't know whether I still would not have chosen all white as the New York City Ballet has it. I liked the second movement, danced by Mona Vangsaae, best, but apparently the third movement is the one considered the foremost here and it was excellently danced by Inge Sand and Erik Bruhn. It is not an easy task for any company to do some of the Balanchine works, and as *Concerto Barrocco* was scheduled later in the week, I was impatient to see it. *Symphony in C* was on a program which started with the opera, *Joan at the Stake*, excellently sung in Danish, with Joan superbly portrayed by Ingeborg Brams.

Other highlights were a *Black Swan*, danced by Inge Sand and Erik Bruhn, and an excellent *Coppelia* with Inge Sand tremendous in the leading role, Fredbjorn Bjornsson a perfect Franz, and Niels Bjorn Larsen magnificent as the doll maker. I was very pleased

(continued on page 66)

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Balletomane

(*continued from page 65*)

to at least see *La Sylphide* about which we have always heard such raves. They were justified. *La Sylphide* is a delightful old ballet. It was danced by Margrethe Schanne, Erik Bruhn, and Gerda Karstens, who did a terrific characterization as the Sorceress. There was a wonderful *Petrouchka,* the best *Graduation Ball* I've seen in ages, and a beautiful *Night Shadow* with Henning Kronstam again outstanding. The Festival ended with a salute to the memory of August Bournonville in a program featuring his *Dancing School,* a lovely ballet of the classroom exercises type, which ended with his famed three-act Napoli (and what a terrific third act!) After the final curtain, two ladies were retired from the Company. One had been a member for 44 years and the other for 38 years! I had the pleasure of meeting Mme. Vera Volkova, who came to Copenhagen from London three years ago and has been entrusted with the teaching of the girls in the company. I feel certain that the future will bring her much credit for the work she is doing now.

Baliet Master-Character Actor Niels Bjorn Larsen.

In all, I found that the Royal Danish Ballet has a quality and a charm all its own, seen to best advantage in big ballets which use young and older members (who do splendid character parts) in roles to which they are suited, and which give the leading soloist the opportunity to show what they can do. The boys' training enables them to do wonderful technical feats as well as characterizations. This is the only ballet company I've seen where one is apt to praise the boys before the girls. Somehow the Bournonville training limits the girls, although they too, have their own special features. There has long been talk of the entire company coming to America. Wonderful for everyone, providing, of course, that the engagement is intelligently planned and executed.

Tomorrow I fly to Munich for a visit with some friends. I have been told to look for Alan Carter, formerly of Sadler's Wells, now ballet master of Munich's state theatre.

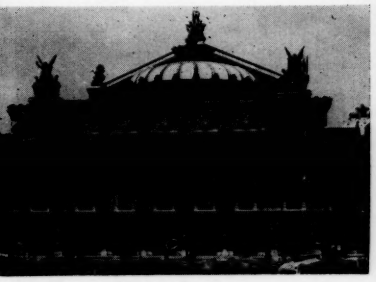
Munich

I spent only five days in Munich but found that there was an all-ballet performance scheduled during that time so I quickly started phoning people in an effort to get tickets. It was to be on a Saturday night, and tickets were sold out well in advance. Don't give up,

I was told, you can sometimes get tickets at the very last minute. And I did. The Prinzregenten Theatre is the best to view dancing from of any I have ever been in. There is about a foot rise from one row to the next. The program I saw consisted of an original ballet by Alan Carter called *Four by Four*, the Pas de Trois from *Swan Lake*, *The Miraculous Mandarin*, choreographed by Carter, and finally, Act 2 of *The Nutcracker*. Most impressive to me was *The Miraculous Mandarin*, possibly because the other ballets did not measure up to professional standards of classical ballet that I expect. Alan Carter has been there for less than a year as ballet master and has been exceedingly well received. There have been several others before him but none has stayed very long, evidently because there are too many problems to cope with, some of which appear unsurmountable. The biggest seems to be the rules which cover working hours for the dancers. Some are not permitted to work after 1 P.M. on days when they perform (which is on an average of four times per week—mostly in opera); they must have one free day in addition to Sunday; they have several hours off for lunch. There has been a state ballet company attached to the Opera House for many years. Through the years, the ballet masters have been many and varied, but only one was a classical teacher. Those in charge prior to Mr. Carter were Yugoslavian character dancers. The teaching standards of the local schools are not very high, and so it will really require a long range plan with determined people, like Alan Carter and his wife Joan, to build this company. On to Paris —

Paris

During the month of June, ballet performances at the Opera are only given on Wednesday nights. For this reason, I missed the opening performance here of the New York City Ballet, which is appearing as part of the American Cultural Festival "Salute to France." Went to the Paris Opera instead and spent an evening I shall long remember. It was a "gala" for the benefit of the Legion of Honor, which means that it was very, very dressy, and tickets were at higher prices than usual. At the entrances, brightly uniformed soldiers (wearing helmets) lined either side of the staircase leading into the theatre. This being



The Paris Opera.

(*continued on page 68*)

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Balletomane

(*continued from page 67*)

a "social" evening seven-eighths of the audience were late. When the curtain finally went up I was unable to figure out what was taking place. All I could see was what appeared to be a gold framed mirror with possibly a few people in front of it, but it seemed miles away. It was almost impossible to believe this was part of the stage itself. I later realized that this was the famous Foyer de la Danse, which is at the very rear of the tremendously deep stage. The program started with a parade of the pupils of the Paris Opera Ballet School (called a *défile*) that began with the smallest children coming forward in lines across the stage. They walked directly downstage, then broke, half to the right, half to the left, and took their positions upstage. From the "rats," through the ranks to the "etoiles," first all the girls, then all the boys proceeded in similar fashion. The curtain fell when the full company was assembled on stage. Impressive is a very mild word to describe this sight! Next on the program was a series of variations choreographed by Serge Lifar which presented

Sadler's Wells

(*continued from page 21*)

false. Many dancers have found in Ninette de Valois their warmest friend in adversity, and her Irish charm will quickly subjugate the sourest critic or most frightened new student at the School. She goes off into gales of laughter at the recollection of a ludicrous incident or just a mildly funny story and loves laughter for its own sake. Many of her favourite stories are against herself. When Robert Helpmann used to give imitations of "Madame in a rage" at company parties, no one laughed more helplessly than Madam. She quotes with glee a letter she received early in the war which told her frankly it was time she "got out" and ended "hoping this finds you in the same frame of mind as it leaves the writer, yours truly, well wisher." Her favourite audition story is of the furious mother of a rejected (and quite unsuitable) child who rounded on her in a fury and demanded, "Who are YOU, Madam, to say my child has no talent."[1]

The stories of her far-sightedness are as numerous as the stories about Lilian Baylis and her appeals for money. "Madam doesn't always notice us," complain some dancers; "she is always looking at the pupils in the School and thinking 'there will be a good crop ready in five years' time'." Arnold Haskell has told how she visited him at his Air Raid Warden's Post in Bournemouth in 1941 and, ignoring national disasters and threats of invasion, proceeded to outline her plans for the enlarged School at the end of the war. On a more recent occasion he suspected she wasn't

[1] One of the few incidents she did not find amusing occurred during the war when she registered in Leeds with the 1898 group for National Service. The clerk wrote her down as Mrs. Arthur Connell—no responsibilities. The dancers thought it was very funny indeed, but Madam considered it an example of lamentable inefficiency.

Marjorie Tallchief, husband George Skibine and sister Maria meet in Paris.

the seven female stars of the company. This was followed by a *Grand Pas* for the five male stars — all very impressive and giving unquestionable evidence of strong technique. Then came a ballet excerpt from *Les Indes Galantes,* a spectacle whose prime feature appears to be beautifully costumed performers in large quantities, rather than interesting things for these performers to do. And closing the program was *La Belle Helene* choreographed by John Cranko to Offenbach music, although not the same music as used in Lichine's *Helen of Troy*. This ballet was beautifully costumed individually, though not collectively, and excellently danced by Yvette Chauviré as Helene and Michel Renault as Paris. (*continued next month*)

listening to what he was saying, and then discovered she had been turning over in her mind the sort of mattresses that should be ordered when the School became a residential establishment.

Her vision is so extraordinary and the future is so clear in her own mind that she sometimes neglects to explain her plans fully to the people who are to carry them out. She may, for instance, decide a dancer has an important future as a teacher or choreographer and cherish her towards that end, but it seldom occurs to her to tell the dancer in question what she has in mind, and years of heartbreak may result.

Her work as an administrator and educationalist has recently overshadowed Ninette de Valois' gift for choreography. The revolutionary, *avant-garde* works of the late 'twenties and early 'thirties are mostly forgotten and her reputation as a choreographer rests on the latter, larger productions which have become a permanent part of the English repertoire. Much of her daily work is tiring and worrying and it is not conducive to creative thought. "Never start a ballet company, my dear," she will sometimes say when she is very tired; "you always have to be one jump ahead of them." Yet there are many sides of her personality which have not yet found expression. Her great love of simple beauty of movement, so apparent in her classroom *enchainements* and, above all, in the free movement which she teaches in the plastique class at the School, has yet to be revealed in her choreography—although there are glimpses of these qualities in the passages for the Children of God in *Job.*

Long experience, a quick brain, and more than a fair share of intuition have equipped (*continued on page 70*)

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Sadler's Wells

(continued from page 69)

Ninette de Valois so well to carry out her responsibilities, that it is hardly surprising she should find it difficult to delegate real responsibility. Nevertheless she has retained the loyal and efficient service of colleagues who are by no means servile yes-men. They are all prepared to argue on matters of policy in their separate departments, and equally prepared to ask and accept advice.

No other individual in the Sadler's Wells organization, however, has an overall grasp of both broad policy and departmental details to equal that of de Valois, and consequently heads are sometimes shaken and anxieties voiced about the future. Had the Sadler's Wells Ballet been designed to display the talents or promote the personal glory of Ninette de Valois, there might be ground for anxiety, but she has built a ballet "to survive many a Director," and is it not conceivable that she will neglect to make provision for its wise direction in the future.

Frederick Ashton

Frederick Ashton and Ninette de Valois have, perhaps, only one characteristic in common, but fortunately it is the one of major importance to Sadler's Wells: they both have, and have had for some thirty years, complete faith in English Ballet.

Ashton had an exotic childhood in beautiful Peru, followed by a few happy years at Dover College, and he came to dancing comparatively late. While Ninette de Valois was dancing *The Dying Swan* on the end of every pier in England ("with full limelight effect," as one paper reported), he was dreaming of Pavlova, whom he had first seen in Peru. He was obsessed with a passion for the dance, above all for the purely classical ballet, but could find no outlet for his ambitions. In 1924 he took some private lessons with Leonide Massine, and when Massine left London he advised the young Ashton to go to Marie Rambert for further instruction. Marie Rambert's genius for discovering talent was as then virtually untested, but she at once realized that this boy was no ordinary dancer and she nurtured and developed the artist. Working with Rambert's dancers he met Sophie Fedorovitch and created his first ballet for the stage. He arranged ballets for Karsavina and Lopokova, who danced as guests for Rambert, and he came into contact with the legendary world of the Russian Ballet. In the late 'twenties he joined Ida Rubinstein's company and with her toured the capitals of Europe for a year, assimilating knowledge, drinking in beauty wherever he went, and learning his craft (like de Valois) by working in a large company under two great choreographers, Nijinsky and Massine.

Ashton returned to London in time to participate in the first Camargo Society programmes, and for that Society and for the Ballet Club he made a number of beautiful,

(continued on page 72)

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Sadler's Wells

(*continued from page 70*)

charming, elegant, rather heartless works. He earned a precarious living to begin with (he received five shillings a performance for dancing in *The Jew in the Bush* at the Old Vic in 1931) but gradually he began to make a reputation as an English choreographer of importance. When he accepted Lilian Baylis' modest offer of a permanent place in the Vic-Wells Ballet, as dancer and resident choreographer, in 1935 he knew that this was the best place in which to develop his craft, and his long friendship with both Lambert and de Valois must have influenced his decision. Having made the offer, Baylis and de Valois gave Ashton a free hand and allowed him to produce a rapid succession of new ballets for them. Markova had left and the full-length classics were temporarily out of the repertoire, so his responsibility was considerable. "He might have wrecked us," Ninette de Valois wrote later, "but in fact he made us."

Ashton has made steady and continual progress as an artist ever since. His work has become richer in invention and deeper in feeling, while his taste remains exquisite. His knowledge of music and art increases all the time. He has been fortunate in his friends and collaborators, who have helped him and encouraged him loyally. During most of his career with Sadler's Wells he had Constant Lambert to assist him musically, Sophie Fedorovitch to design his ballets and Margot Fonteyn to interpret them. The company love him and cherish his ballets, for he has great natural charm and can be both amusing and witty. Sometimes he will sink into black depths of despair when inspiration seems to have fled, his mind is blank concerning his next ballet, and hundreds of brilliant and promising young choreographers—each with fifteen masterpieces planned and ready for production—seem to be springing up all around him. He tends to be waspish, difficult and rather petulant when put out or worried about a new production, but at other times, when satisfied with his work, he can assume an Olympian and rather grand detachment and remains undismayed (although a little hurt) when critics and commentators make unkind remarks.

Frederick Ashton is, above all things else, an artist. He is the complete choreographer in the same way that Fonteyn is the complete ballerina. He takes an active part in the daily running of the Sadler's Wells Ballet but has no real taste or flair for administration. His real work, the work which no one else can do, is to produce beautiful ballets. He has contributed more than thirty to the Sadler's Wells repertoire already and the world is all before him.

Constant Lambert

"I do not believe that any ballet company can have roots or a policy of lasting value, or hold the prolonged interest of the public, if it lacks first-class musical leadership,"

(*continued on page 73*)

wrote Ninette de Valois in a tribute to Constant Lambert, and in that sentence she summarises the contribution that he made to the organisation from its first performance in 1931, until his death in August 1951. He not only guided the musical policy of the company but at the same time maintained excellent day-to-day performances from the orchestra. Complaints of inadequate musical accompaniment were never levelled against the Sadler's Wells Ballet while Lambert was in command. He preserved the same standards whether working with a tiny orchestra at Sadler's Wells, playing one of two pianos during the war-time tours, or marshalling the resources of a great orchestra at Covent Garden.

Constant Lambert composed ballets and arranged and selected the music for them as well as directing operations from the orchestra pit, but his influence extended beyond the purely musical side. His rich personality, his erudition on all manner of subjects and his magnificent *visual* as well as musical taste (rare quality in musicians) enabled him to advise and help on almost every problem that arose.

Lambert was the son of an Australian painter, George Washington Lambert, and the brother of a distinguished sculptor, so that his early environment was artistic as well as musical. From Christ's Hospital he went to the Royal College of Music, where Vaughan Williams first discovered his exceptional gifts. While still a student, he was commissioned by Diaghileff to compose *Roméo et Juliette*, and although the music is not remembered (it has never been published), the violent demonstration in Paris at the first performance of the ballet resulted in widespread publicity for all who were concerned with it. *Roméo et Juliette* brought Lambert into contact with the world of ballet and the artistic entourage of Diaghileff (which comprised most of the major talents of the time) and doubtless influenced the direction of his subsequent career.

After *Roméo et Juliette* life must have seemed a little dull. Lambert earned his living in London by playing the piano at schools of dancing (a terrible drudgery of Schubert duets which he never forgot), wrote film criticism and sometimes served behind the counter of the Holborn bookshop over which he lodged. By the time he was twenty-five, however, he was back in the world of ballet and confidently taking charge of orchestral matters for the Camargo Society. On 5th May 1931 he steered the Old Vic orchestra through its first complete performance of ballet. His first big success as a conductor came with the production of *Job* by the Camargo Society.

Lambert was among the first to champion English dancers and choreographers, and he recognised the possibilities of the Vic-Wells Ballet long before the majority of ballet critics were aware of its formation. "Of the many efforts which are being made in this

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Sadler's Wells

(*continued from page 73*)

country to preserve the art of ballet." he wrote in 1932, "that of the Old Vic rests, to my mind, on the soundest basis and is the most likely to succeed." When Lilian Baylis offered him a permanent job with the Vic-Wells Ballet for the season 1932-33 he consequently accepted and threw in his lot with Ninette de Valois and her dancers, tickled by the idea that just as ballet had been swallowed up a century ago by the fashion for opera, so might ballet at Sadler's Wells, at first by means of the opera. win its way back into favour in London.

Lambert was a man of great culture and great zest for living, a full-blooded, sometimes Rabelaisian character, who complemented admirably the more gentle Ashton and the more formal de Valois. He had the sort of rich and fruity voice that is made for good conversation. He was a brilliant broadcaster and a perfect orator for such entertainments as *Facade* or *A Wedding Bouquet*. His sense of humor was enormous and ranged from the most delicate deadly shafts of wit to splendid absurdity on a Gargantuan scale.

Michael Ayrton has described a famous railway journey on which he and Lambert became involved in an argument about the relative merits of cats and fish and their representation in Oriental art. They began to draw to illustrate their arguments until all available paper had been used up. "The argument was not exhausted. As dusk fell. Constant inscribed in pencil above the carriage door a small goldfish seen head on. Gradually fish of many varieties, and cats posed in numerous ways, came to decorate the available wall space. Night came on and we worked like the Cro-Magnon man in total darkness. Occasionally, by the light of matches, we inspected our work. Small cats appeared riding large fish. Small fish were revealed inside large cats. Fish bit cats. Cats sat on fish. In due time, only the ceiling remained virgin, and it was not without difficulty, for we were both heavily built, that we climbed each into a separate luggage rack to continue, like twin Michaelangelos to design upon the vault."

Lambert had no patience with pretentiousness, affectations or plain stupidity. He greatly disliked theatrical conductors, feeling that their own "theatricality" prevented them from "sinking their personality into the ultimate and esoteric collaboration which alone produces a moving experience on the stage. 'Theatricality' in fact is the deadly enemy of good theatre." With conceited dancers he had equally little patience. "Tell that young man to stop talking about Beethoven's symphonies," he once commanded. "Tell him to try and keep time when he is dancing."

The work which Constant Lambert did for Sadler's Wells was deeply appreciated by critics and audiences, and although it left him little time for composition his reputation was

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by no means insular. When he appeared at the conductor's desk for the first performance by the Sadler's Wells Ballet in America the New York audience welcomed him with a spontaneous ovation, and both George Balanchine and Lincoln Kirstein thought he was the real hero of the evening.

His knowledge and advice was so freely available to all the artists of Sadler's Wells that they relied heavily on his judgments and his tastes are strongly reflected in the musical repertoire. He had great enthusiasm for "light" music and the work of composers such as Chabrier, Meyerbeer and Auber, whose compositions are so admirably suited to the ballet theatre, and he was a great champion of English composers like Purcell and William Boyce. For Stravinsky, Hindemith and Schoenberg he had less enthusiasm.

Lambert did not force his opinions on his collaborators, however. "The longer I work in ballet," he said in a broadcast discussion in 1948, "the more convinced I am that the ballets which endure are those in which no one collaborator can say, 'This is my ballet.' Nightly quarrels round the supper table are far more fruitful in the long run than polite letters from a distance."

In conducting, too, he did not impose any inflexible rules, but when asked the favourite question, "Do the dancers follow the conductor or does the conductor follow the dancer?" he would usually reply that in classical ballets the customer, i.e. the dancer, is always right, whereas, in modern ballet the dancer's task is usually to follow the conductor's interpretation of the score. Ideally, however, the question would not arise. "A conductor and a dancer who have worked together for years, have such a sense of intimate collaboration that neither stops to analyse who is leading the other at a given moment."

Few of Lambert's compositions remain in the ballet repertoire to-day. *Rio Grande* and part of *Horoscope* are still popular in the concert hall, but *Pomona* would probably have dated by now. *Tiresias*, his last composition, has its admirers, but it seems likely that Lambert will be remembered as a composer chiefly for his compositions outside ballet, such as the *Dirge from Cymbeline* and the beautiful *Summer's Last Will and Testament*. This masque for orchestra, chorus and baritone was adapted from the poem of Thomas Nashe, and Dr. Colles has written that it reflects "the strange mixture of ribaldry and tenderness, mirth and satire which belonged to Nashe's unique personality." No small part of its perfections may, perhaps, be attributed to the fact that these characteristics also belonged to the character of the composer. There has been no personality comparable to Constant Lambert attached to the Sadler's Wells Ballet since his death, and although it continues to profit from his work, his loss becomes more apparent and more grievous as time passes.

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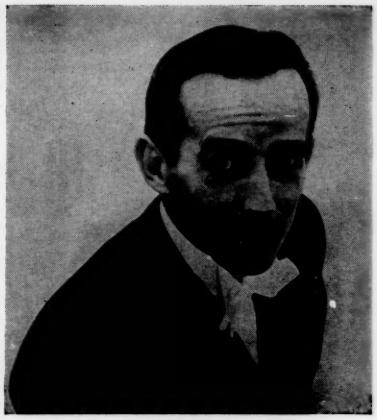
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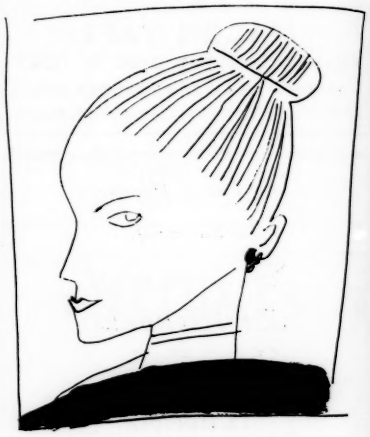
HAIR STYLES FOR DANCERS

BY MICHAEL OF THE WALDORF

This month it is our pleasure and privilege to bring you a beauty article written by Michael of the Waldorf. Michael's advice to dancers is more than the speculation of a dance-inclined hair stylist, since long before his Waldorf career Michael was a dance instructor in Atlantic City. His room-mate during those lean days was another lad who fancied himself a dancer: his name was Rudolph Valentino. It was he who secured for Michael his first New York teaching job in a Park Ave. Studio. It was not until he opened his now-famed beauty salon — at the height of the depression—that Michael turned in his dancing shoes for a hair stylists' smock. *T. H.*



To most women, hair is a social accoutrement, and they treat it accordingly. They experiment with cuts, waves, bleaches and anything else which happens to be fashionable. But to a dancer, hair is a performance-factor as important as costume or make-up. A dancer's hair, because it contributes to the effect of her performance, assumes a professional significance.

Among my clients, I am happy to say, are some of the foremost members of the dance stage. The diverse roles these women continually assume have conditioned the manner in which they wear their hair. For dancers, more so than most women, hair style is a functional choice, and an artistic one.

Most dancers seem to agree that no matter how the hair is worn, the important thing is to pull it well back from the face. Since a dancer's face is one of a dancer's tools, it should not be obstructed by flowing, stringy hair — unless of course, particularly called for in a role. Many dancers shy away from medium length hair, preferring it either short

DRAWINGS BY ANDY WARHOL

enough to be ignored or at least long enough to be rolled at the ends and worn in a bun or chignon.

Short hair is the prevalent style today. Not only in the Broadway musicals, but even the ballet companies. More and more dancers are wearing their hair short. The short cut, the only Italian hair style to affect American dance, became popular when Jeanmaire introduced it four years ago when she appeared on Broadway with Roland Petit's Ballets de Paris. The fashion, by no means restricted to the dance stage, can also be found on the legitimate stage — most prominently in the person of Mary Martin. (Purists on the subject trace the cut back to Ingrid Bergman and *For Whom the Bell Tolls* — but it was really Jeanmaire who influenced the dancers.) The fad might have been just that, but when as classic a ballerina as Mia Slavenska applied the shears to the traditional ballerina's locks, it was well on its way to becoming an accepted institution.

Since hair pieces can always be supplied when the dance demands them, short hair is a practical choice. Hair extensions fit more comfortably onto short hair and very often when long hair is required a dancer's natural hair is never long enough. Unless you are a classic ballerina of the old school, the comfort and practicability of short hair is hard to beat. As you can see, I am an enthusiast.

(*continued on page 78*)

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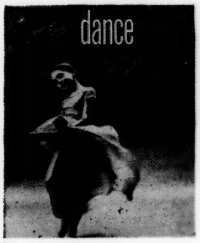

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Hair Styles

(continued from page 77)

The classical hair-style, almost as old as the ballet, has of course, been in use for centuries. Parted down the center, pulled back tight and rolled into a chignon or bun, its object is to delineate the shape of the dancer's head and expose as much of the neck as possible. The renowned Russian ballerina Spessivtzeva wore a variant of the classic hair style which caused quite a stir in ballet circles. She not only pulled her hair back tight, but instead of bringing it into a bun in the back in the conventional way, she looped it around her ears in great circular designs. Although it seemed a great departure then, nowadays we are accustomed to all sorts of variations.

Another variation we accept these days is that of color. Although startling color effects are often in poor taste for ordinary working girls, those same effects greatly enhance a dancer's appearance — particularly if they are show dancers. I believe that dancers don't use enough imagination in hair colors. Although bleaches like the ultra-blonde, stardust blonde, honey and flaxen blondes may be a trifle extreme, there are colors — a shade or two darker than the natural hair — which can add a great lustre to a performer's appearance. It must not be forgotten that an audience sees the dancer's hair through the glare of strong footlights. This heavy illumination tends to weaken the actual color — and so a bleach or dye can compensate for what stage lighting takes away. Color is one of the ingredients of the theatre. If it can be used to good advantage in scenery and costumes, it follows that it can also benefit a dancer's coiffure.

Basically, in hair styles as in most all fields of beauty and taste, individual preference is always the most accurate guide. Generally, I can only say let comfort and attractiveness — in that order — decide which style is best for you. And you'll find, in nine cases out of ten, that what feels the best usually looks the best, too.

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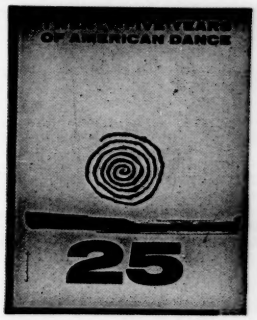

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PORT DE BRAS

Port de bras—the carriage of the arms—is the stylized movement of the arms in coordination with, and in opposition to, the movements of the legs.

With the study of port de bras one approaches the *art* of ballet. For it is through the carriage of the arms, the use of the hands, and the movement of the head that the individuality and artistry of the dancer is expressed. Style in ballet is achieved by the turn or tilt of the head, the turn of the shoulders, the manner of using the hands, the movements of the arms in opposition to the legs. Line depends on arm and head positions as much as on the form of the legs. The grace of the dancer is shown, not through the skill of the legs and feet, but in the carriage of the arms and head. Balletic form is lost if the arms do not move harmoniously in accord with and in opposition to the other members of the body.

A dancer may be a virtuoso, with brilliant legs and feet, but if lacking in good *port de bras* will never achieve real status as an artist.

Unfortunately, this most important element of the art of ballet is too often neglected by teachers and students. All too often the concentration of both rests upon the development of the legs and feet.

The development of a good *port de bras* takes many years of study and devotion. It is much more difficult to acquire beautiful form with the arms than skill with the legs. The lyric quality and flow of movement which the arms must show in classical ballet requires much thought, both of musical phrasing and of *quality of movement.*

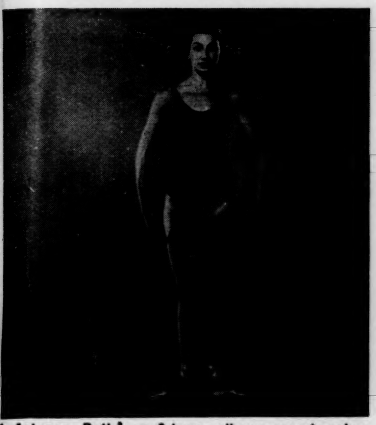
Although basically the positions of the arms are the same in all three schools i.e. the French, the Italian or Cecchetti, and the Russian, minor differences do exist and each school numbers the basic positions somewhat differently. The Cecchetti *port de bras* includes *eight* basic positions which correspond to the five positions of the feet, and a ninth, the *demi-seconde*, which is a position of the arms often used in allegro or jumping steps and combinations. The French school gives *six* basic *port de bras* positions, which also correspond to the five positions of the feet and include one not given in the Cecchetti method, and the Russian school (according to Vaganova) gives only *four* basic positions.

In my own school, the School of Ballet Repertory, we teach *eight* positions, corresponding to the five positions of the feet and the *demi-seconde* position. These positions we have chosen from those of all the three schools as being those most used in dancing and we have in all cases selected what in our opinion constitutes the best form. These opinions we have based on our experience as professional dancers and teachers. It is in this manner, I believe, that an American school of technique will evolve based on the traditions that have gone before, even as the Russians adopted and adapted the French and Italian schools to their own usage, and very much as is being done in England today where elements of all three schools also exist.

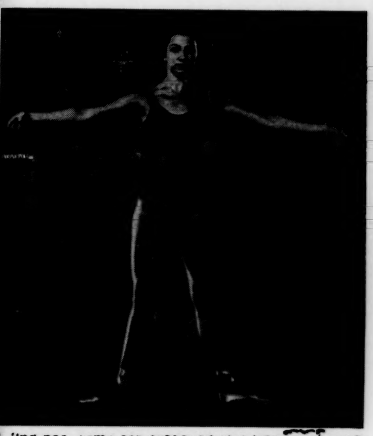
Certainly the number by which a position is identified is of small importance compared to the necessity for understanding correct positions and relationships of the fingers, wrists, elbows, and shoulders.

In the photographs accompanying this text are shown the basic positions according to the various schools. Also shown are the positions numbered as I teach them, for in future articles when referring to an arm position I shall identify it by these numbers. Models for the photographs are Susan Haddad and Patricia Walker, students of the School of Ballet Repertory.

SERIES A. THE BASIC POSITIONS ACCORDING TO CECCHETTI.



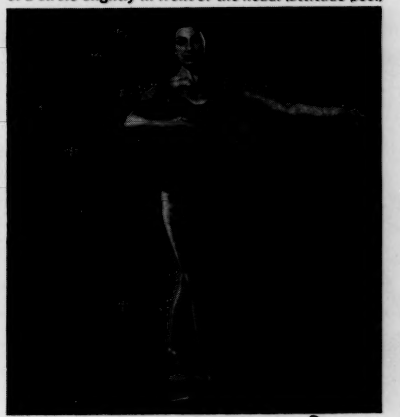
1. 1st pos. Both arms down, elbows round, palms face in, finger tips just touch the sides of the thighs.



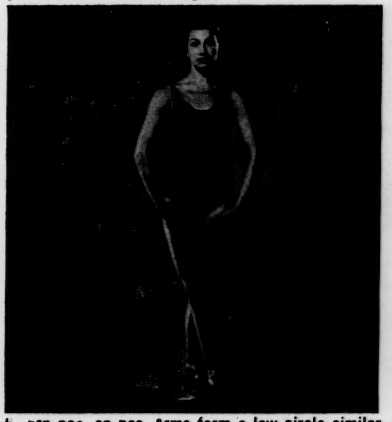
2. 2nd pos. Arms are extended in a line slightly below shoulder level. Elbows are still rounded. Wrists too, are round (but not bent or "broken"), held a little below the level of elbows. Palms face the audience.

3. 3rd pos. Either arm may be front. Elbows are rounded. Hand in front of body must be at exact center while other arm is opened slightly to the side. Palms face toward each other.

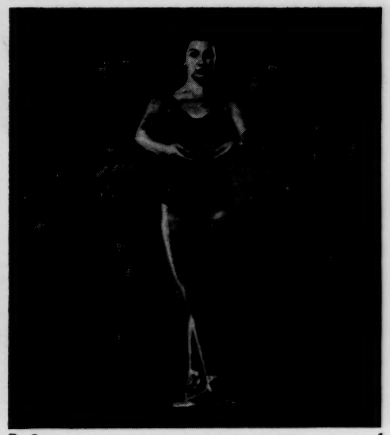
4. 4th pos. en haut. Either arm may be up. Left arm in 2nd pos., right arm raised as though forming half of a circle slightly in front of the head. (attitude pos.)



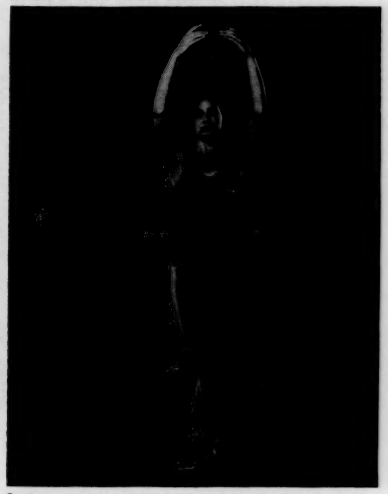
5. 4th pos. en avant. Either arm may be in front of the body. Left arm is in 2nd pos., right arm in front of body with hand opposite the fork in the ribs. Elbow is rounded as though arm forms half a circle, palm faces in toward body.



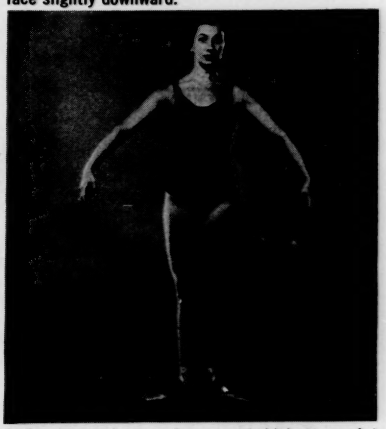
6. 5th pos. en bas. Arms form a low circle similar to 1st pos. except that hands are closer together. Elbows are rounded, wrists are round, palms face each other, back edge of the hands rest on thighs, hands are several inches apart.



7. 5th pos. en avant. Arms form a circle in front of body with hands opposite fork in the ribs. Arms are rounded with elbows a little below shoulders and wrists a little below elbows.



8. 5th pos. en haut. Arms form a circle above head. Elbows and wrists are rounded, finger tips several inches apart and just within line of vision, palms face slightly downward.



9. Demi-seconde pos. Arms are held between 1st and 2nd pos. Elbows are rounded, palms turned inward so that thumb nails face audience.

(over)

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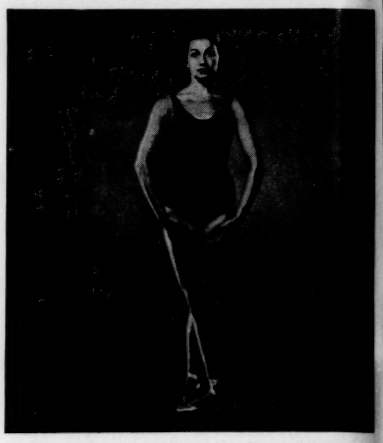
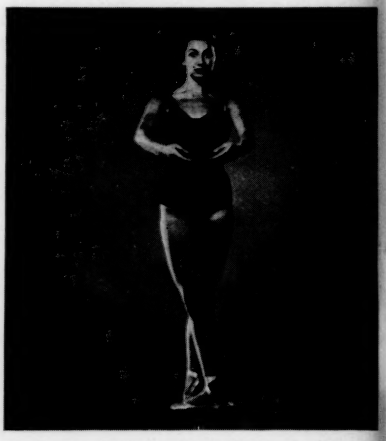
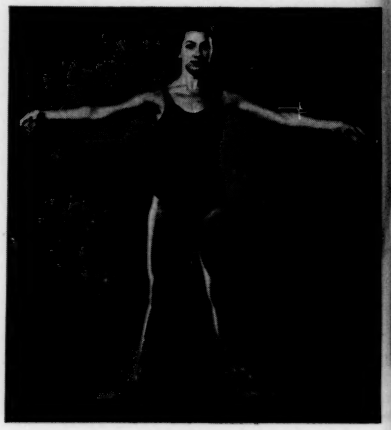
SERIES B. THE BASIC POSITIONS ACCORDING TO THE FRENCH SCHOOL.



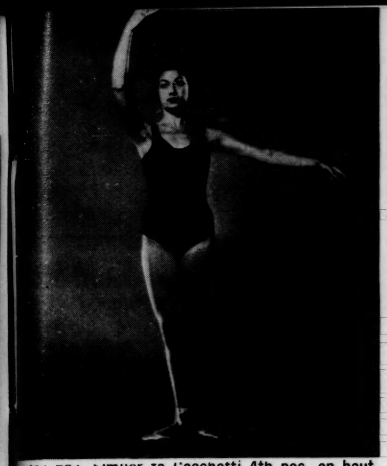
1. Preparatory pos. Similar to Cecchetti 5th pos. en bas except that hands are slightly further apart.



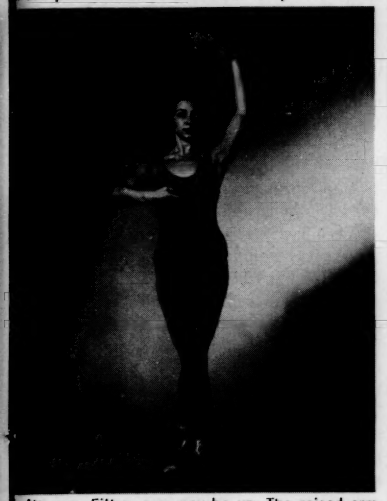
2. 1st pos. Similar to Cecchetti 5th pos. en avant.



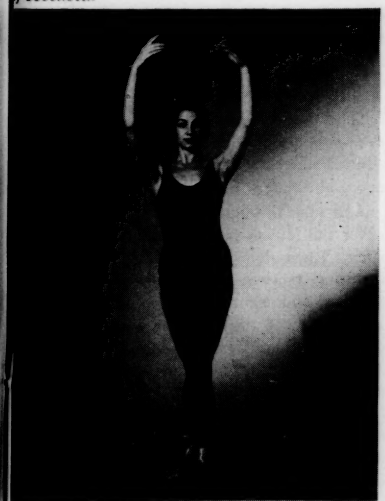
3. 2nd pos. Similar to Cecchetti 2nd pos.



3rd pos. Similar to Cecchetti 4th pos. en haut.



4th pos. Either arm may be up. The raised arm forms half a circle above head, other arm forms half circle in front of body. This position is not given by Cecchetti.



5th pos. Similar to 5th pos. en haut of Cecchetti except that hands are spaced several inches further apart.

(*to be continued in the Oct. issue*)

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Primer for Parents

(*continued from page 47*)

Your desire to give your children the advantage of a dance education may be great but you may have no desire to grow professional dancers in your family garden. So you question: "*When is the best time to give our children lessons?*" And the answer is, "*Between the ages of 8 and 14.* And the reasons are — *this is the period of most rapid growth and development; of greatest need for physical and emotional outlet and the best years to lay a good technical foundation should the student eventually wish to become a professional.*

Another question arises, "*During how much of this period should they study?*" And the answer is, "*The entire six years, if possible.*" And the reasons are — *Learning to dance well is a slow process. To achieve skill in dance and thereby reap the physical, mental and emotional benefits from that skill takes a minimum of six years for children studying once or twice each week.*

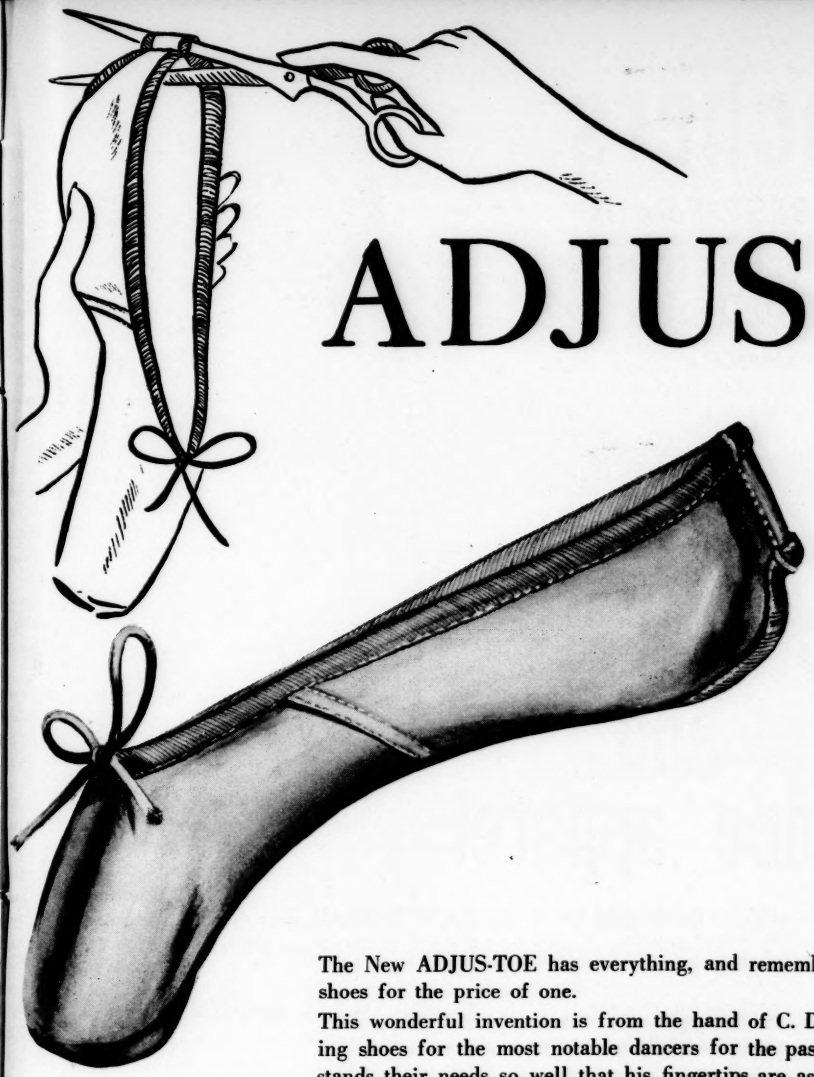
But time and money are not lost if lessons have to be interrupted because of circumstances. However, the start-stop-start system is hard on the growing dancer.

When youngsters study for, let us say, two years they achieve a certain skill, within the limits of their physical instrument. (The dancer is at the same time the instrument and the performer). Then if they stop for a fast-growing year or two, even though they do not seem to lose their physical skill, they have to re-adapt it to a larger instrument. This is difficult and often discouraging. Something like learning to play the violin and then being given a cello and being expected to play it. To be sure, both make music, are shaped the same, have strings and are played with a bow. But any musician will tell you that the technical problems of playing the one are quite different than the technical problems of playing the other. Indeed, for a skilled violinist to learn to play viola is no small task. And the one instrument is only a little larger than the other and both are held under the chin. Should your child, by necessity, go through a start-stop-start dance education, take this into consideration and make allowances for the interruptions.

And take this into consideration, also. It is never too late to begin to dance be ye six or sixty. When dance is taught by a good and inspiring teacher it is healthful, stimulating physical and mental activity. It is an enjoyable means of discipline and offers excellent energy and emotional release. Studying the art forms of the dance is a sound cultural investment for anyone.

I am frankly prejudiced in favor of a dance education for everybody, regardless of age or sex, and for children especially, there are many good reasons for the study of dance if a good teacher can be found. Next month these reasons will be discussed in detail.

(*to be continued*)



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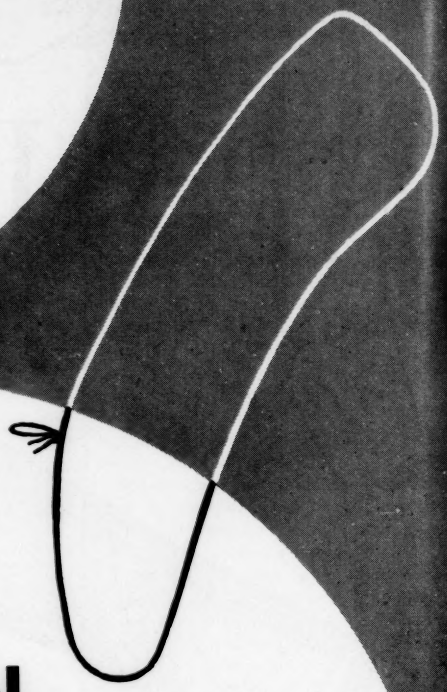

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BACKSTAGE TV — B'WAY

Rod Alexander will do choreography for the movie version of "Carousel," starring Frank Sinatra . . . the Julius LaRosa show, which has replaced the Perry Como show, has added choreographer and dancer **Danny Hoctor** . . . **Michael Kidd** has been in N. Y. choreographing the Buick General Motors Industrial show . . . Choreographer **Adam Darius** in Hollywood for a visit . . . Cecil B. deMille used **Paul Haakon** and five other dancers in the "Golden Calf" sequence of "The Ten Commandments"... **George Reich's** evening of ballet, called "Ho!" will be sponsored on Broadway next winter by Jean Cocteau and Christian Dior. Reich is still in Paris, where he has been working at the Lido and Folies Bergeres . . . **George Gobel,** TV comic, will become a dancer in his first film, "The Lady Eve," doing two numbers with **Mitzi Gaynor** . . . **Sylvia Lewis,** who did the choreography for Ray Bolger's TV show last season, will create Jane Russell's dances in the Columbia film "Tambourine" . . . **Andre Eglevsky** and **Melissa Hayden** have been approached to do a classical duet with a Latin windup in a Las Vegas hotel . . . NBC is planning a half-hour situation comedy TV series for **Bambi Linn** and **Rod Alexander.** The pilot film has already been made. It is about a couple of dancers with big hopes in show business. The team will also be seen on some of the upcoming Max Liebman spectaculars next season . . . **Valerie Bettis** has had an offer to stage the dances for the Sid Caesar show next season.

Shows employing dancers opening this month are the review "Catch a Star" (Plymouth, September 6th) . . . "Hear, Hear" (Ziegfeld, September 26th) . . . casting for some of the late fall musicals still on, such as for "Nine O'Clock Revue" (**Dania Krupska** is choreographer) . . . **Marge and Gower Champion** want to produce a biographical picture of the life of Marge's father, well known teacher **Ernest Belcher** . . ."Strip for Action," the musical version of the old Lindsay & Crouse play, will have **Nick Castle** to stage the dances . . . French jazz musician Sidney Bechet has written a ballet, "The Night is a Witch," which was premiered at the International Dance Festival in Aix-les-Bains.

HANS HOLZER

(continued from page 6)

CHICAGO NEWS

Dance interest was concentrated on the summer theatre musicals this month.

Harold Lang was a very convincing Gabey, the sailor in quest of a dream girl, in "On the Town" at Fox Valley Playhouse, where **Peter Hamilton** was choreographer. **Nelle Fisher** was a lovely Miss Turnstiles with an excellent ballet sequence to introduce her. **Gloria Smith,** known as a dancer, also proved herself a singer in the same show . . . The unexpected closedown of the theatre left a cast rehearsed in several excellent Hamilton ballets for "Song of Norway."

At Music Theatre where **David Tihmar** is receiving high praise for his theatre-in-the-round direction there was an exciting production of "The Golden Apple." **Beverly Bozeman** was an enchanting Helen—a bit sophisticated, a bit smart and altogether a dream, even when only lolling on a rocking chair. **Jimmy Russell** was wonderful in the non-speaking role of Paris—very much the faun, a slithering rake. Even his walking was true dancing. The drama critics (who, of course, had seen the N. Y. production) raved about the pair.

Ronnie Cunningham, in the Gwen Verdon role, is dancing mighty well in "Can-Can," which seems to have dug in for a long run at the Shubert Theatre. **Ray Kirchener** is featured among the dancers, who now include **Barbara Allen, Mary Jane Doerr, Marcella Dodge, Dorothy Dushock, Jane Hennessy, Marcia Howard, Joyce McConnell, Eleanore Treiber, Carol Stevens, Babs Warden, Doria Avila, John Pero, Carl Eberle, Walter Adams, Edmund Gasper, Bill Miller, James Capp, John Nola, Peter Saul, Edward Pfeiffer.**

Robert Frellson's new Ice Carnival at the Conrad Hilton Hotel has one real dance number in **Johnny Lee's** entirely balletic skating solo.

Richard and **Edith Barstow** are directing the Powerama show, a large scale pageant playing daily on the lakefront . . . **New York City Ballet** will be in the Opera House Sept. 7 to 18 . . . The **Allegro Ballet Ensemble,** directed by **Lorna Mossford,** danced "Les Sylphides" and excerpts from "The Sleeping Beauty" in an outdoor performance at Western Springs, Ill. July 26.

Ballet Guild of Chicago's annual Stars of the Dance program went off with more than its usual bang midnight, Aug. 13. Much credit goes to M.C. **Burr Tillstrum** whose Oliver J. Dragon and Kukla added devastating comments to the proceedings. And then there was a pas de deux to end all pas de deux by Beulah Witch and Cecil Bill of the Kuklapolitan family. The program included classical dances by **Alan Howard, Lorna Mossford, Barbara Steele, Bonnie Black, Hy Sommers, Loyd Tygett,** and **Marilyn Oden. Ruth Pryor** did a satire and **Jimmy Payne** presented his Calypso group with **Victor Herford** and later accompanied terrific **Roland Frazier. Ray Kirchner** of Can-Can, **Donald Peacock** of Music Theatre and **Gildo di Nuncio** and **Bud Tygett** of Fox Valley Playhouse did original numbers. David Tihmar brought in his whole Music Theatre for excerpts from "Guy and Dolls" and "The Golden Apple"—with Beverly Bozeman and Jimmy Russell to lead them. The final fillip was an extraordinarily original pas de deux danced by **Jane Bockman** and **Ken Johnson.**

I was fortunate to be at Jacob's Pillow for the last performance of the Danish dancers. Aside from the beauty of the dancing there was the drama of the final bows and curtain. The Pillow's production wizard **John Christian** caused clouds of rose petals to flutter to the stage during the final bows. Bouquets were thrown at the feet of the dancers — continental-fashion — and with his final handclasps and kisses **Ted Shawn** presented, as a souvenir, a chip of the rock which gives its name to Jacob's Pillow.

Then there was a quick trip to the Berkshire Playhouse in Stockbridge to see and hear **La Meri's** one-woman Little Show. Her performance was good entertainment, best when she contributed her own sly ad-libbing and clever in its presentation of ethnic dance. Incidentally, or perhaps one should say, very importantly, La Meri looked very beautiful.

"The Tempest" at the fine new Shakespearean Theatre in Stratford on the Housatonic in Connecticut carried a Balanchine credit line. But we couldn't figure out for what. Nothing looked choreographic, and we're certain he had nothing to do with a bit of a Hellenic hoe-down in one part of the proceedings.

Ann Barzel

LATIN AMERICA REPORT

ARGENTINE: Massine's "Usher" had awakened a great many expectations in Buenos Aires, for in spite of that city's intense dance activity, the creation of a new ballet by a world-known choreographer is not a frequent event.

Unfortunately, however, hopes were not justified by results. Garcia Morillo's score is fine theatre music and succeeded in providing the right atmosphere for Poe's story. The choreography, on the other hand, failed in this respect. It may have produced something not unpleasant to behold, and even acquired interest in a few

(continued on page 89)

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(continued from page 87)

isolated instances, but as far as creating a dramatic work in terms of dance or moving an audience, it can only be considered a failure. Armando Chiesa's decor contributed decisively to this with its unimaginative, realistic approach. Next to the music, the only positive point was **Jose Neglia's** outstanding dancing as Rodrick Usher.

Other Massine ballets presented were "Choreartium," "Jeux d'enfants," "Gaite Parisienne" and "Capriccio Espagnol."

This theatre has now adopted the useful policy of filming its repertoire. "Usher" was also filmed by the Information Service of the U.S. Embassy in B.A.

"Estancia" to music by Ginastera and with choreography by **Michel Borowski** was again danced at the Colon, but in spite of the fact that the attempt to integrate national dances and subject matter into Argentine ballet is praiseworthy, this work is amateurish, far too episodic, and lacking in unity of style. It is saved only by an exciting "Malambo" at the end.

The Teatro Argentino at La Plata (an hour from Buenos Aires by train) houses Argentine's second company. Its general characteristic is youth and enthusiasm, and even though the dancers as yet lack sufficient experience, they are disciplined, and a great deal can be expected from them in the future. They danced **Roberto Giachero's** version of "Boutique Fantasque," also "Chopin Concerto" and "Tango."

Renate Schottelius' Contemporary Dance Group gave four performances, and it was encouraging to note that all of these were sold out. These modern dancers deserve every encouragement, because of the seriousness of their work, but as yet there seems to be a tendency to intellectualize excessively, and this prevents a greater emotional contact with the audience.

Hans Ehrmann-Ewart

FROM VIENNA

The three-week summer season of ballet at the Vienna Volksopera brought three unfamiliar companies into town. The **Imperial Ballet of Japan** had the advantage of making the first impression on an eager audience. Their works were found to be beautiful, strange blossoms of an awe-inspiring ancient culture. Asian art never fails to charm the European.

Had one expected a classical ballet Co. of international standard, one would have been disappointed by the **Zagreb National Theatre Dancers.** As a national folk dance ensemble they are wonderful, vital, precise, happy in their dancing. But the strong folk flavor peeped through even in the so-called classic ballets like "Romeo and Juliet." The Co. has an astonishing number of splendid male dancers not adequately used in the antiquated classic choreography. On the whole, the corps left a stronger impression than the soloists. Costumes and decor were most imaginative.

Tatjana Gsovsky's Dance Theatre-Berlin was greeted with great expectation. But there were disappointments. The first one came when the originally announced program was changed. Instead of 3 different evenings, they dropped "The Lady and the Unicorn" (because of casting difficulties) and "Pelleas et Melisande."

Tatjana Gsovsky's "Orphee" (Liszt) was a five-minute curtain raiser featuring **Gisela Deege, Gert Reinholm,** and a group of 3. The choreography used the bare backbone of the saga to show more of the dancers' qualities than really possible within so short a time.

"L'Indifferent" (or "The Rape of the Picture") was based on the theft of Watteau's picture, "L'Indifferent," from the Louvre. The five-scene work does not fully justify the reputation that its choreographer, **Heinz Rosen,** has attained with his "Lady and the Unicorn." Aside from a few nice satirical ideas, the ballet was rather flat, and its existence was justified only by the brilliant dancing and humorous acting of 24-year-old **Rainer Koechermann.** It is unfortunate that this promising young artist will not be with the company when it goes to the U. S. this autumn, but he and his fiancee, **Maria Fries** (of the Charrat Co.) are committed to the Frankfort Opera House. Other featured dancers in "L'Indifferent" were **Jockel Stahl** (once ranked among the best German dancers) and **Suse Preisser.** Miss Preisser embodies the qualities of the entire Co. — discipline, intensity, solid technique, and what might be termed a little too much of everything.

Mme. Gsovsky's "Hamlet" compensated for all other disappointments. It is a superb work containing everything that is adaptable to dance in the Prince's tragedy. And it makes varied and interesting demands on the performers. Jockel Stahl, usually a classic dancer, performed a character role. Gert Reinholm as Hamlet was given movements that were transparent and expressive. Gisela Deege's Ophelia brought tears to the eyes, and yet it was full of technical difficulty. As the Queen, **Liselotte Koester** was both seductive and depraved. And the incomparable Rainer Koechermann had two beautifully sketched scenes as Laertes. The corps de ballet left a strong, compact impression. The sets and costumes were splendid.

Linda Zamponi

(continued on page 90)

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(continued from page 89)

REPORT FROM ITALY

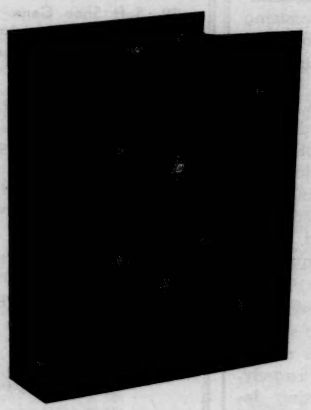
GENOA NERVI: The First Int'l. Ballet Festival closed in a blaze of glory. For the first time in Europe, the **Azuma Kabuki Co.** performed. Leading dancer in this year's aggregation is **Tsuruosuke Bando,** son of **Tokuho Azuma** . . . The Marquis de Cuevas Co. performed in the open air theatre in the hanging gardens of Genoa Nervi. **Marjorie Tallchief** and **George Skibine** were, as usual, triumphant. Also admired was **Vladimir Skouratoff,** who per formed "Bolero" one night with **Denise Bourgeois** and on the next with **Ana Ricarda** . . . Miss Ricarda is working on a new ballet called "Saeta" with music by Cristobal Halffter and scenery and costumes by the English painter, Stubbing. Also in the offing is Miss Ricarda's "Thomas, the Rhymer," a Scottish story by the Earl of Haig, who will also do scenery and costumes.

Another hit of the Festival was **John Butler's Dance Theatre,** whose programs provoked much discussion . . . Also brilliantly received were **Alicia Markova** in a single recital with partner, **Milorad Miskovitch. Harald Kreutzberg,** and the **Zagreb National Theatre Dancers** were the other well-chosen participants . . . **Mario Porcile,** Organizer and Artistic Director of the Festival, has already received the financial backing and authorization for next year's Festival. He has been in touch with **Lucia Chase** and **Martha Graham.** *L. G.*

REPORT FROM SPAIN

SAN SEBASTIAN: In town for the Int'l. Color Film Festival, we had ample opportunity to see good dancing. The **Goizaldi Basque Dancers,** fresh from winning third prize at the Int'l. Folklore Competition in Wales, danced with their usual vigor and precision. They are scheduled for week-end performances in Northern Spain and Southern France until Oct. . . . Their leading dancer, **Juan Maria Astigarraga,** has turned professional and joined **Mariemma's** newly formed Co. Mariemma has also imported Flamenco dancer, **Juan Morilla,** from Paris. New in the repertoire, which inclu works that Mariemma originally cho graphed for La Scala and the Paris Op is "Ballet Basque," a suite of ten typi Basque dances, which give principals an corps ample opportunity for individual performances.

By the end of this month San Sebastian and Santander will have played host t the companies of **Antoni, Pilar Lopez, Ro ario, Marquis de Cuevas, Janine Charra** Mariemma, and **Marianela de Montij** whose efficient Co. of her own students dances with a zest rarely noted even among professionals. *Luigi Ca*



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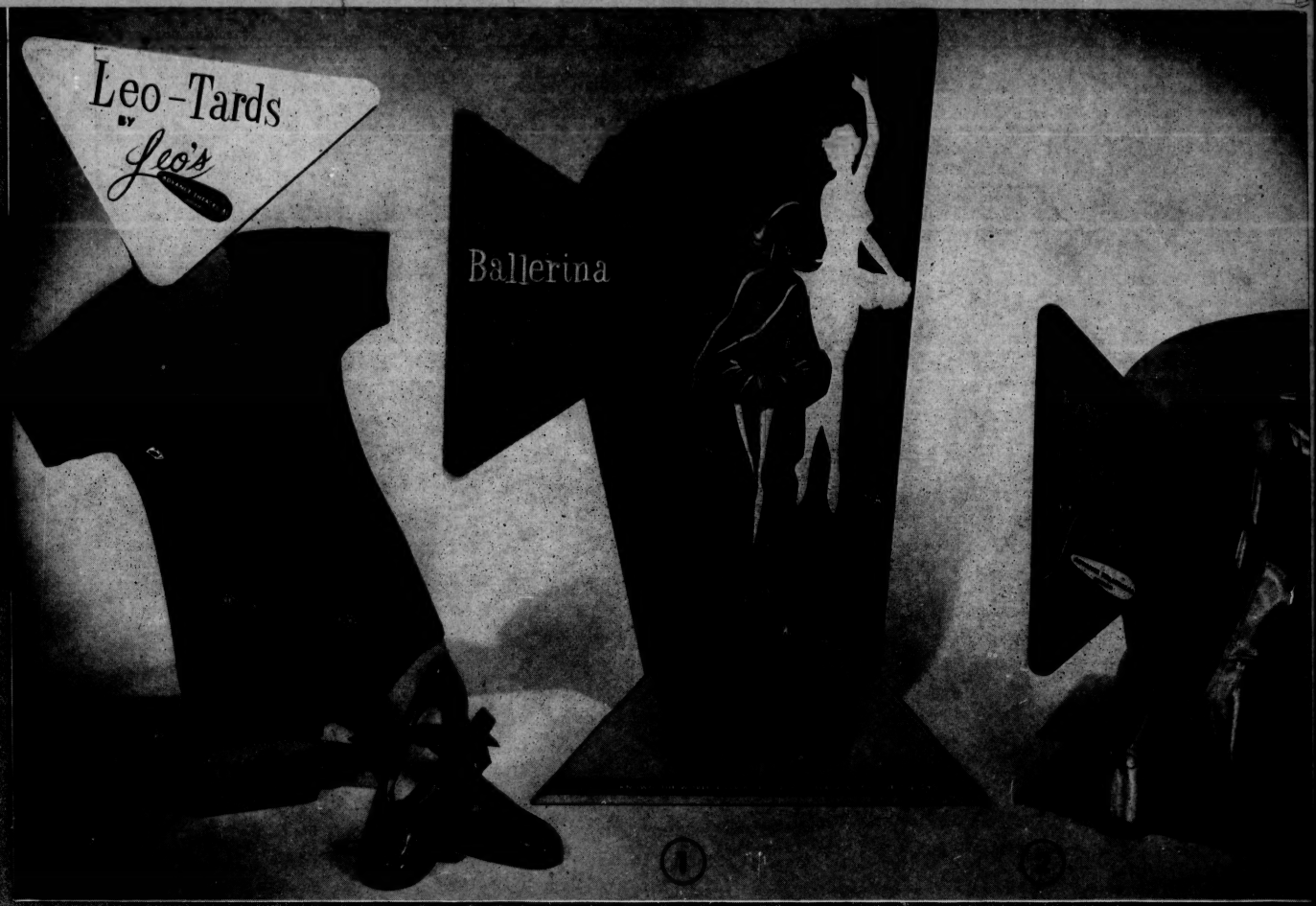

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